

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

FRI / MAY 8 - 14, 2008 | FREE
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VUEWEEKLY



TRASH TALK

VUE LIFTS THE LID AND PICKS
THROUGH YOUR GARBAGE
[SCOTT HARRIS / 5]

ARTS: 4.48 PSYCHOSIS / 20

FILM: REEL WASTE / 27

MUSIC: MEGADETH / 33

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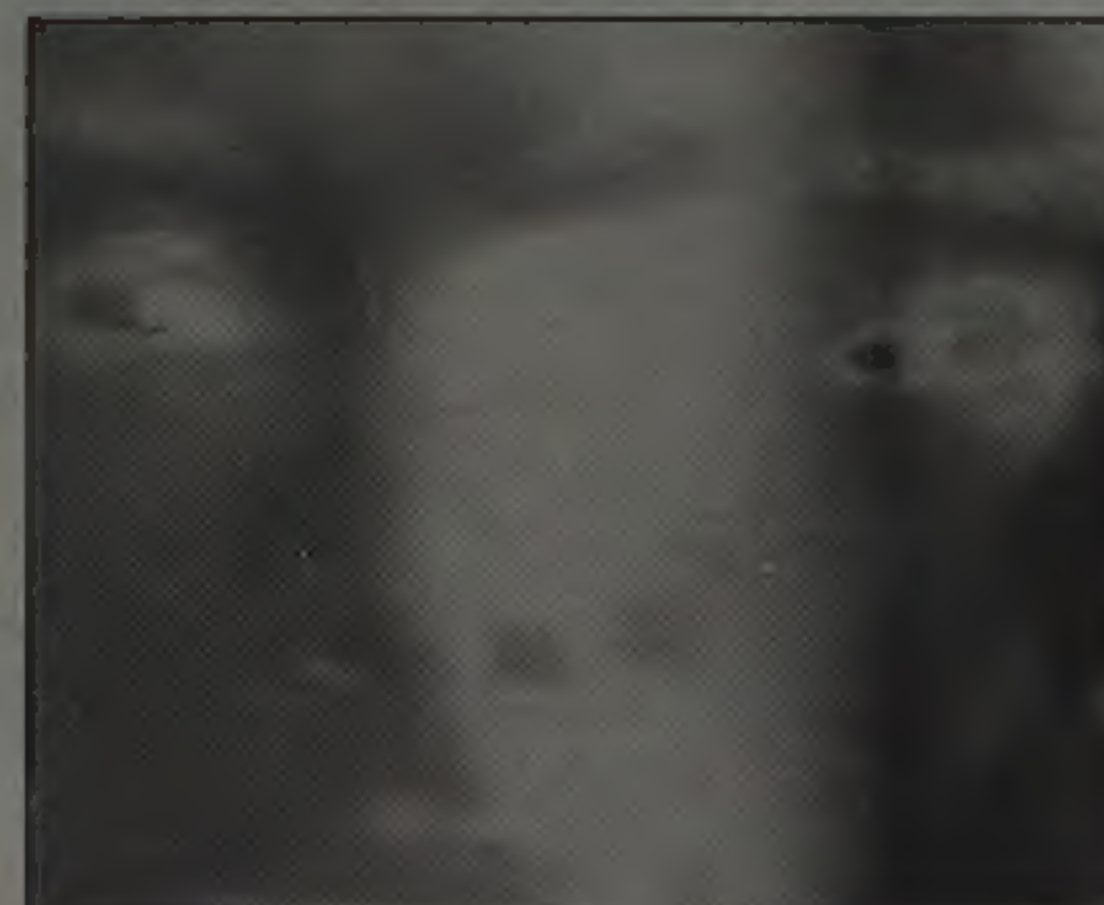
ON THE COVER



TALKIN' TRASH / 5

"Recycling is a way of keeping the system of mass production intact, of not going into that realm and asking for the kind of change and transformation that really needs to happen to reduce the amount of waste before it gets made. That's its fundamental weakness." —Heather Rogers, author, on the limits of recycling.

ARTS



4.48 PSYCHOSIS / 20

"Sarah Kane's a writer who has something to say. I feel worried sometimes that people just sort-of go 'Oh, I want to write a play, but she was a writer with so much passion behind her work.' —Amy DeFelice, director, on the playwright's intentions.

FILM



REEL WASTE / 27

"The not-in-my-backyard issue of garbage, and what we do with our waste, is another unwelcome visitor about to knock on our front doors—we need to face up to it before it suddenly confronts us, as the oil peak and food prices are doing." —Brian Gibson, writer, on all the yucky stuff in your alley.

MUSIC



MEGADETH / 33

"I think it's kind of a shame when singers say, 'Fuck,' just for the sake of it. You can tell when guys are pussies and they use a bunch of dirty words in their songs to make them have some kind of cred. In my whole career I think I've said 'Fuck' maybe twice on over a hundred songs." —Dave Mustaine, musician, on writing intelligent lyrics.

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Maybe I read my Bible wrong

SCOTT HARRIS / scott@vueweekly.com

I was reminded last week of a story from the early 1960s. The Kennedy administration, in attempting to destabilize the then two-year-old Cuban revolution, tried in 1961 to organize collective action in the Americas against the island nation, arguing that tiny, impoverished Cuba posed a threat to other nations. The response of a Mexican diplomat was to the point: "If we publicly declare that Cuba is a threat to our security, 40 million Mexicans will die laughing."

I was hoping for a similar reaction in Alberta when Premier Ed Stelmach justified the \$25 million pledged in the recent provincial budget for an international "branding" campaign to promote the tar sands as environmentally friendly development by portraying himself as an underdog of Biblical proportions. Sadly, few chortles were to be heard in media reports of the statement.

"In terms of David and Goliath, I've been in this position before, and now I'm here. I recognize the challenges ... I'm going to make sure we get the message out," Stelmach told reporters. "The \$25 million is small compared to the combined money of the various lobby groups."

To put the \$25 million in context, the premier's favourite targets of the last few weeks, Greenpeace and the Sierra Club of Canada, had total revenues in 2006 of \$9 million and \$1.6 million, respectively. Even throwing in the David Suzuki Foundation's \$6 million and the Pembina Institute's \$4.2 million and you're still about \$5 million short of the province's new tar sands PR budget.

But that's not a fair comparison, of course, since those groups spend just a fraction of their money on their tar sands campaigns since they also focus on issues of biodiversity, deforestation, nuclear power, the health of oceans, green power, human health and a range of other pressing environmental issues, to say nothing of non-campaign expenses like rent, utilities and staff.

The comparison also ignores that this is just one piece of the provincial government's communications efforts. The Public Affairs Bureau alone had a budget in 2006 of \$12.7 million. The 2007 budget is over \$14 million.

It also ignores the individual and collective resources committed by the multinational corporations involved in tar sands operations to greenwashing the environmental impacts of development in Alberta's north, from billboards of serene sunsets to happy bison to full-page ads in newspapers.

Taken together it should be obvious who in this fight is the little kid with the rock, and statements to the contrary should be met with peals of laughter. ▼



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MAIL LETTERS

FROM THE JOSEPH STALIN SCHOOL OF PHOTO RETOUCHING ...

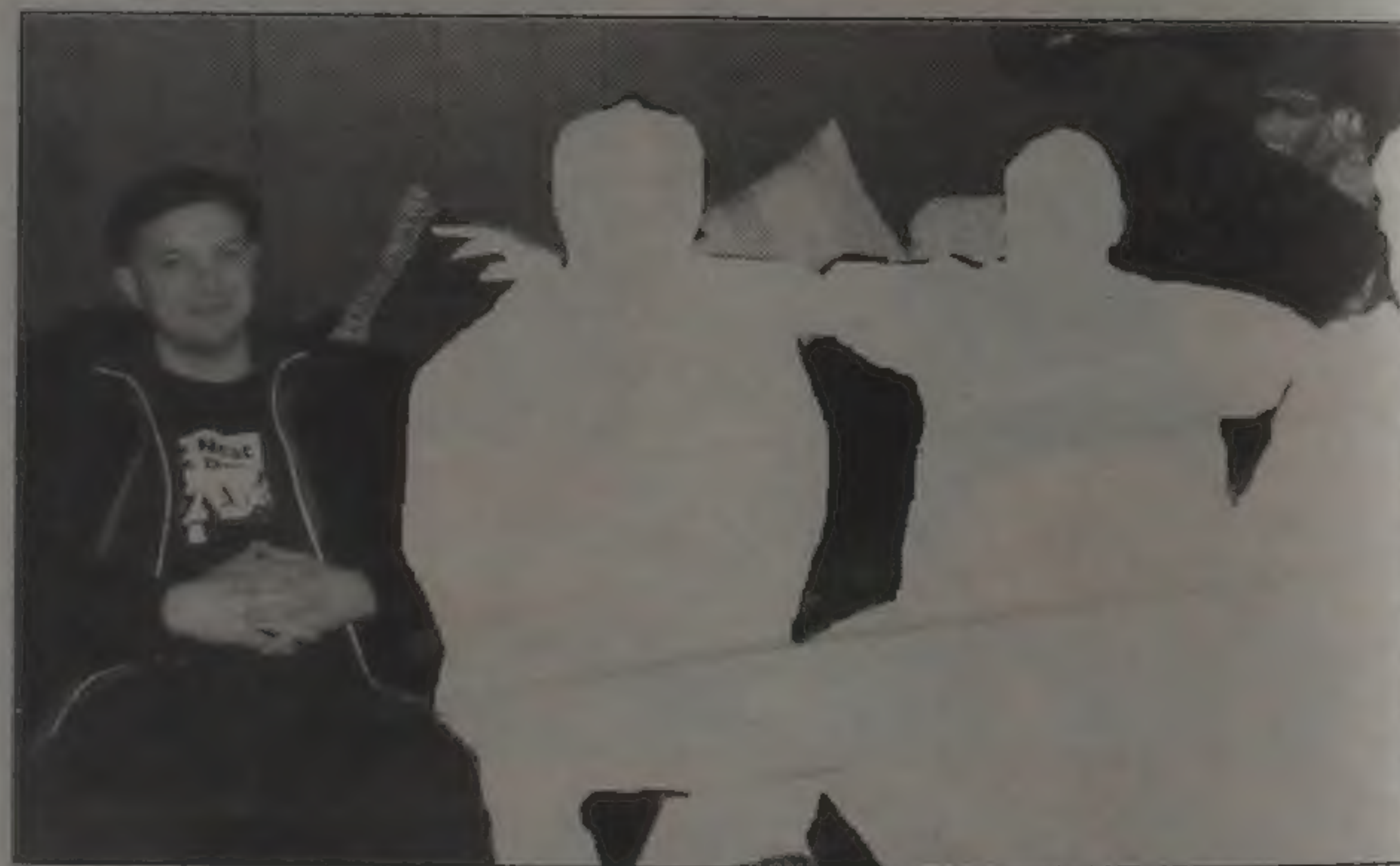
It would appear that someone got a little overzealous with the *Vue* Photoshop tools and cropped yours truly out of the Assassination band photo that was published with a preview article of our first show ("Four Old Wives and an Assassination," May 1 - May 7, 2008). Perhaps my Sunday's best was simply not good enough or my smile was too mischievous ... regardless, I ain't mad atcha. Instead, I would like to thank *Vue Weekly* for publicly reminding me that my 15 minutes are well past expiration in the Edmonton music scene. I've been trying to keep a low profile these days anyway.

Officially Semi-Retired,
ERIC BUDD

Editor's note: We apologize for the Stalinesque elimination of Eric "Trot-sky" Budd in the last issue. We have shot the person responsible in order to ensure that such a mistake doesn't happen again. To make amends for our error, we have reprinted the photo as it should have appeared.

WRIGHT WRONG ON TBTN

J Wright ("Take back' claims about men,"



Letters, Apr 17 - Apr 23, 2008) has his or her feathers ruffled unnecessarily. Yes, Take Back the Night is about the violence that women suffer at the hands of men. By and large, generally speaking, the perpetrators of violence are men. The oppressors of women are men. The oppressors of men are also men. Generally speaking.

That is not to say that men are not also oppressed. True feminism recognizes all oppression, including the oppression of men. No one is assuming that only women are oppressed.

The purpose of the march is to be able to walk down the street unaided, unescorted—freely.

Feminists do not speak for other feminists and I don't know of any feminists that would defend violent actions of any kind.

You state in your letter that it proves

that violent women are protected because the majority of people in prisons are men. Say what now? There are reasons why the majority of people in prisons are men, but violent women being "protected" is not the reason, I'm pretty sure.

J Wright should stop bitching and moaning about stereotypes and take a stand about some real injustices.

MARY-JANE BELEC

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (Vue Weekly, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by email (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly. We reserve the right to edit for length and clarity.

The dirty past of garbage and recycling

SCOTT HARRIS / scott@vancouverweekly.com

Most of us don't spend much time thinking about the garbage we produce or what happens to it after it's gone. Once a week, we put bags of garbage and recyclables out in the alley and they get efficiently whisked away. Out of sight, out of mind.

This streamlined, mostly invisible process, sanitized through industry jargon full of innocuous-sounding terms like "waste stream," "sanitation" and "waste management" makes it easy to ignore the massive amount of garbage we collectively produce and the labour, resources and energy that go into both creating it and disposing of it.

Heather Rogers is the author of *Gone Tomorrow: The Hidden Life of Garbage*, and the keynote speaker at the upcoming international conference, "Waste: The Social Context," being hosted by the Edmonton Waste Management Centre of Excellence May 11 - 15 in Edmonton. She says this efficiency in waste management has created a disconnect which makes it easy for people to ignore the broader environmental and social impacts of their consumption.

"It has the psychological effect of insulating us from the reality of the waste that we generate," she says. "If people can't see where their garbage goes, it's much easier for them to continue consuming and to not ask the important questions about why are the products that are made so wasteful? Why is our economic system so reliant on wasting for its growth and expansion? Why is that considered a healthy economy when it's creating such a tremendous environmental impact?"

In her book, Rogers traces the history of how we arrived at this sanitized efficiency in North America.

Garbage as we know it, she says, is a recent phenomenon tied to industrialization, before which manufactured goods were too rare and costly to use once and dispose of. In North American cities of the 19th century, discarded wastes were salvaged and resold by a literal army of scavengers and recyclers, as still happens in many parts of the world today.

In the early part of the 20th century, sanitation and garbage collection became increasingly rationalized and centralized, culminating in the 1930s with the burying of wastes in increasingly large dumps called sanitary landfills and the burning of it in large-scale incinerators.

After WWII, garbage became an increasingly integral part of consumption: packaging communicated manufactured desires, single-use disposables and products designed to wear out through planned obsolescence led to dizzying increases in the volume of garbage. At the same time, fossil-fuel based plastics became widespread, adding a new and practically permanent element to garbage in massive amounts. These changes were fuelled by mass marketing which portrayed profligate waste as



D'Arcy Norman via Creative Commons

GARBAGE HISTORY

not only normal, but desirable.

"Public relations has been a really important component of creating an atmosphere in which the public accepts greater levels of wasting politically, psychologically, culturally and economically. The public relations that has been generated by the manufacturing sector for the last almost 60 years has been centred around cultivating behaviours in consumers that are connected with ... teaching us to treat the materials that we use in our lives as disposable. There's nothing normal or natural about this. It's a learned behaviour, and the upside of that is that it can be unlearned and different kinds of behaviours can be learned."

AS THE nascent environmental movement of the '70s began to challenge the wastefulness and unsustainability of consumer society, corporations unleashed an onslaught of public relations to obscure the real source of so much waste—the production and marketing of goods—and turn it into a consumer-centred issue with individualized solutions such as reducing litter or, increasingly in the '80s and '90s, recycling.

"Manufacturers have slowly, begrudgingly at first and then increasingly over the years as environmental consciousness has become greater and greater in the public, they've embraced recycling precisely because it doesn't force them to change their initial production, it doesn't force them to make their products more serviceable, more durable and have longer life."

Rogers stresses that innovations that have been implemented in response to environmental concerns in cities like Edmonton are extremely beneficial, resulting in "a tremendous amount of energy saved, pollution that's not created and raw material

extraction that doesn't happen," but she argues that such efforts are half-measures because they don't address the underlying problem.

"It's very beneficial, however, it's an inadequate solution because it doesn't address the source. There's often this reference made to getting to the root of the problem, dealing with the source—and that source is often referred to as the individual consumer. But really the source is production and the source is the decisions that manufacturers make in producing the goods that they make. Recycling is a way of keeping the system of mass production intact, of not going into that realm and asking for the kind of change and transformation that really needs to happen to reduce the amount of waste before it gets made. Recycling allows that system to continue and it deals with wastes after they've already been made. That's its fundamental weakness."

The result is that the amount of waste generated continues to grow, even as more environmentally friendly ways of dealing with it are introduced. Worse, market dynamics such as the replacement of refillables with single-use containers and mass-consumption of over-packaged products is fast becoming a global phenomenon.

"It's continuing in North America but also spreading in new and complex ways in developing countries. There's a proliferation of disposable goods in poor countries, there's the replacement of locally made goods and foods with more processed, manufactured goods and foods that are meant to be disposable and create tremendous amounts of waste."

"So there's a real transformation going on. I'm in Indonesia right now and there's a real transformation going on in the way that people use products and get the things they need and a real transformation in the way that they eat, the way that they drink water—you know, the most basic things in life are now generating much greater quantities of waste than ever before in the past."



The Edmonton story

SCOTT HARRIS / scott@vancouverweekly.com

Until the late-'80s Edmonton was much like any other city in North America. We dealt with our garbage by digging a big hole—referred to in the industry as a "sanitary landfill"—and filling it with the mountain of plastic, glass, paper, metal, food scraps and other waste that we were creating, using and throwing away.

Just two decades later, Edmonton is a global leader in dealing with its garbage, keeping 60 per cent of the waste produced by households out of the landfill through an innovative combination of recycling and composting.

In contrast, Calgary city council only endorsed the introduction of a city-wide curbside recycling program last year, and the program won't be in place until 2009.

Ironically, the fact that Calgary is more than 20 years behind us is the result, in part, of better planning on their part. Were it not for a perfect storm that started in the early '80s and became a full-blown municipal garbage crisis by 1990, Edmonton might still be sending all its garbage straight to a landfill.

IN 1981, it was predicted that the Clover Bar Sanitary Landfill, which had been taking Edmonton's municipal solid waste since it opened in 1975, would be full by as early as 1986. In response, city council commissioned a study to identify an alternate site for the city's garbage, which identified 12 possible sites.

One by one the sites were ruled out in the face of opposition from acreage owners, rural politicians and citizen's groups. Alternate plans were developed to site the dump in northeast Edmonton, but it was defeated by area residents. Subsequent plans for a regional dump site and a municipal dump in Lamont similarly failed due to local opposition.

The recession of the late-'80s extended the life of Clover Bar to 1989, allowing more time to find a new site.

By the time Jan Reimer was elected mayor in the 1989 municipal elections, city administrators had found what they said was the best option: an \$8.5-million dump at Aurum, in the city's northeast. Like previous options, the Aurum Dump proposal was met with fierce opposition.

"Aurum dump became this huge municipal campaign that included all manner of community and environ-

GARBAGE EDMONTON

mental activists to stop Aurum dump," recalls Myles Kitagawa, the current director of the Toxics Watch Society, which got its start during the mid-'80s in response to concern about hazardous waste. "And it was so big that Aurum dump in fact got stopped, which is pretty amazing."

Brian Mason, the current leader of the Alberta NDP and at the time a rookie city councillor, says that environmental concerns about the Aurum site, which had porous soil and abutted the North Saskatchewan River, was the main factor in its defeat.

"The real opposition came as a result of the environment. Aurum was located directly over an aquifer with vertical potential for seepage right into the aquifer. Eventually there was enough of a level of opposition and scientific reasons not to proceed that it was denied by the Edmonton Board of Health. So the city was then left in a position of no landfill identified and the existing landfill fairly quickly running out of space."

"And it created the waste management crisis in Edmonton, which pushed off in a couple of different directions," Kitagawa says. "One of which was we need to pay more attention to increasing the lifespan of Clover Bar and the other was we need to look at other waste management alternatives."

While the alternative adopted by many cities in North America, garbage incineration, was floated, growing community awareness around air quality issues meant the idea didn't get very far.

That left the option of expanding the city's community recycling program, which had begun with the introduction of the blue box program in 1988, and looking at other means to divert waste from fast-filling Clover Bar.

"I think the real credit here belongs to Jan Reimer who pushed forward with a program that was based on not just recycling but also composting of organic or wet garbage," says Mason. "We were in a crisis of a sort and there was political leadership to move in the direction of recycling and that made the difference."

Kitagawa says that of particular importance was the effort by the City

CONTINUES ON NEXT PAGE

o involve Edmontonians in developing solutions.

"I think it's just a fairly textbook example of social marketing ... and what a city can do to help shape that behaviour amongst its citizenry. So I think the credit goes to that integrated program of media, print, literally training people, offering training, coming up with 'Michael Recycle' who visits kids in school. I think it just demonstrates how effective that can be."

The success of curbside recycling again extended the lifespan of Clover Bar to 1992.

By 1998, 14 per cent of municipal waste was being recycled and participation rates were over 80 per cent.

"Edmontonians embraced the recycling program when it was first implemented in a very big way. We also had programs called the master composter program where the city waste management branch gave courses to people on how to do home composting. So there were a lot of things that were being done to draw people in the community into recycling and composting programs."

"And we were able to connect groups of people and organizations in the community to put together a community-based solution and I think that went a long way towards building the consensus, and indeed even building the pride in the community of our programs so people were ready to embrace them."

KITAGAWA AGREES that the partnership between government, community groups and citizens dating back to the mid-'80s was essential to making alternative ways of dealing with garbage a part of what he calls the "civic and political psyche of the city."

"The first community-based depot was a partnership between the Environmental Resource Centre and the City of Edmonton ... on Saskatchewan Drive. And that was really the proof of concept that showed that there was significant enough participation in community depots, that they could be deployed in other places in the city. And people became pretty attached to those community depots, but eventually the blue box curbside pick-up was established and then people in turn got very attached to their blue boxes. And it really demonstrated the appetite for the citizens of Edmonton to participate in this kind of thing."

Around the same time there was also increased awareness around the threats posed by household hazardous waste, and with the 1987 opening of the Swan Hills Treatment Centre offering a way to deal with such materials, separation of household toxins offered another opportunity to divert material from the landfill.

"The first household hazardous waste program was conceived and implemented and that was a three-day event at the Prince of Wales Armoury and then eventually Clarke Stadium to encourage citizens of Edmonton to bring all of their household hazardous waste—so used oil, paints, batteries, unused pesticides, chemical cleaners, all of this stuff—which had previously been disposed

of in the municipal solid waste stream. And these were the Toxic Roundups, which started in 1986 and in Edmonton continued for eight years until the administration responded to the need for year-round hazardous waste disposal with the opening of the first Eco Station."

THE SUCCESS and popularity of these programs in the late '80s and early '90s changed the culture of how the municipal government and administration looked at waste.

"You get the household hazardous waste fraction, you get the recyclable fraction, you get the compostable fraction and this interest by the City of Edmonton to be known for responding to those things in the most appropriate way and just the accumulation of all those things, you wind up with the kind of situation where we're at today, where we have this Centre of Excellence, where we're actually doing research into where we can go next. What's the next best thing to do to deal with the waste generated by ... a city?"

These efforts, along with raising the site by one metre, meant that the Clover Bar landfill, originally slated to be capped in 1986 is still accepting garbage until next year, and the site has become an epicentre for pioneering new methods of handling municipal waste in North America.

In 1999 the blue bag program was phased out in favour of blue bag collection, with the sorting of recyclable material is done at the Materials Recycling Facility. Since 2000, all non-recyclable household waste has been sent to the city's composting facility, where it is mixed with sewage sludge to create compost, meaning only 40 per cent of waste now goes to the landfill. In March, the Global Electric and Electronic Processing facility began recovering the city's accumulated electronic waste to take harmful heavy metals and recyclables out of the waste stream. By 2012 a new gasification facility will turn garbage into biofuels. In total, all but 10 per cent of municipal waste will be diverted (see sidebar) rather than shipped to a massive new landfill in Ryley, 68 kilometres from the city, where all municipal waste will go after Clover Bar shuts next year.

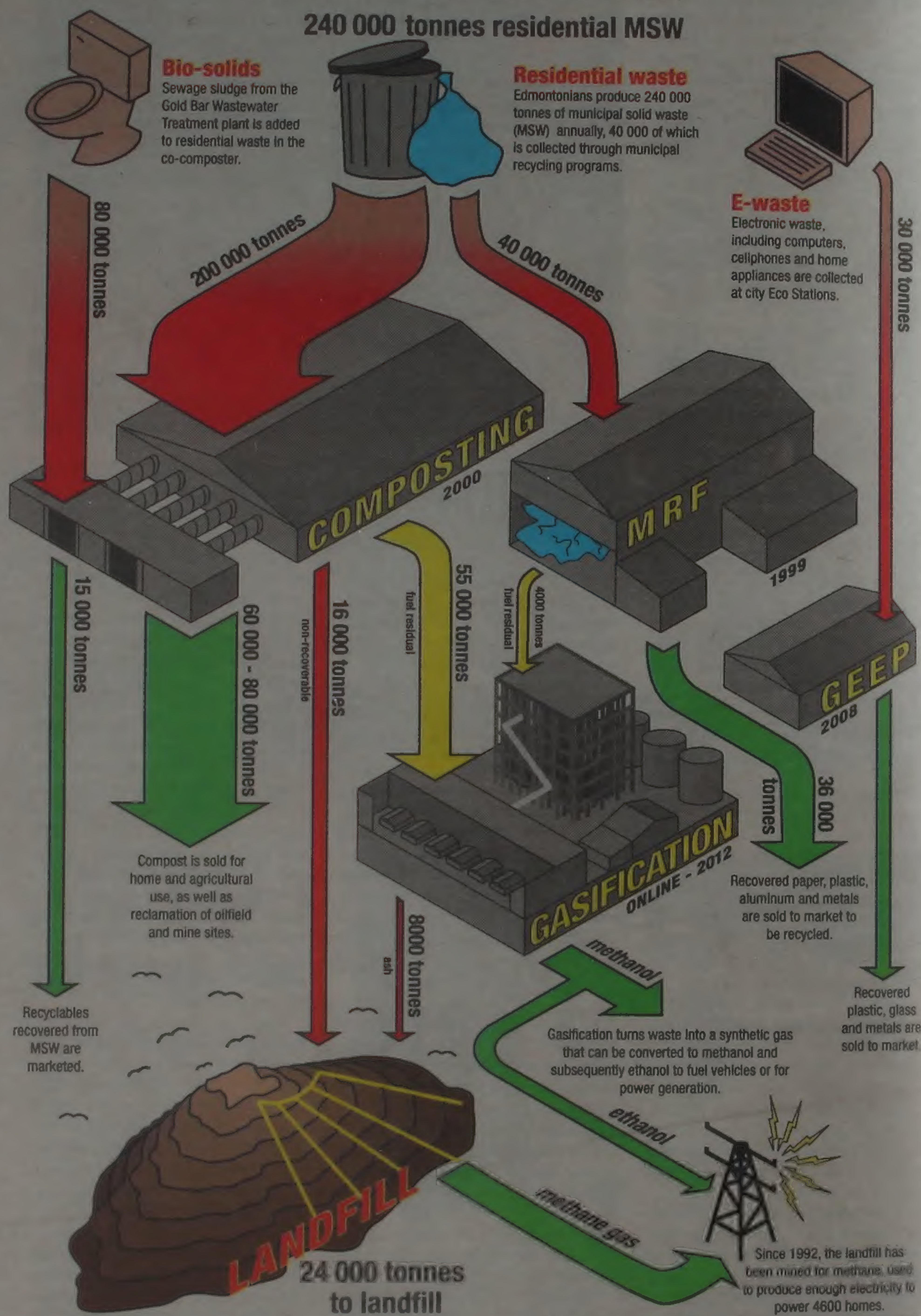
MASON SAYS that the success of Edmonton's programs, as out of place as they may seem in a province not renowned for its commitment to the environment, shows that other pressing issues like the tar sands can be addressed through a willingness to innovate and involve organizations and the community.

"I think it comes down to a question of political leadership. At that time there was political leadership in the city of Edmonton that was progressive and innovative and willing to take positive steps to improve the situation and willing to work with the people and work with community organizations, but the current provincial government just doesn't think that way at all."

"It's pretty clear to me that the people of Alberta would be willing to embrace positive environmental steps in the tar sands if it could be shown that we could maintain a good level of economic prosperity, and I think that can be done." ▀

EDMONTON WASTE MANAGEMENT CENTRE INCLUDING GASIFICATION PLANT WHICH WILL COME ONLINE IN 2012

The Edmonton Waste Management Centre (EWMC) is one the most advanced facilities of its kind in North America, currently diverting 60 per cent of the crap Edmontonians throw out and keeping it out of the almost-full Clover Bar landfill. A gasification facility, to be fully operational in 2012, will increase the amount of diverted waste to 90 per cent. Edmontonians produce about 240 000 tonnes of residential municipal solid waste (MSW) each year. Here's what happens to your garbage after it gets picked up.



Edmonton Composting Facility
Opened in 2000, the 400 000 square foot co-composting facility is where all MSW that is not recyclable—200 000 tonnes annually—ends up. The garbage is mixed with 80 000 tonnes of sewage sludge in a three-week process of mixing, screening and composting. At the end of the process from 50 000 to 70 000 tonnes (rising to 60 000–80 000 tonnes in 2012) of compost is created and sold.

Materials Recovery Facility (MRF)
In 1999, Edmonton switched from the blue box program, which was started in 1988 and required household sorting of recyclables, to the blue bag program where all recyclables are put in one bag and sorted, along with recyclables left at community depots and Eco Stations, at the MRF. Through a mix of automated and manual processes, the MRF can process up to 40 000 tonnes annually. Recycling diverts

approximately 36 000 tonnes (or 15 per cent of Edmonton's total MSW) to markets.

Global Electric and Electronic Processing Facility (GEEP)
With concerns about the environmental impact of e-waste on the rise, GEEP opened its doors in Mar 2008. Once at full capacity, GEEP will process 30 000 tonnes of discarded computers, TVs and other electronics and appliance—dismantling, shredding and separating the various materials before selling the metals, glass and plastic that emerge from the process.

Gasification
The gasification facility will be fully operational by 2012, and will convert the waste that is not currently composted or recycled into a synthetic gas that can be converted into methanol and subsequently ethanol. When operational, the gasification facility will complement current

Initiatives to divert 90 per cent of the city's waste from the landfill. It also means that in the future, Edmonton garbage trucks will gas up with the same stuff they drop off.

Landfill
The 80 hectare Clover Bar Sanitary Landfill opened in 1975 and to date has collected over 12 million tonnes of garbage. Initially slated to close in 1986, its lifespan has been increased through a combination of expansion and waste diversion. Since 1992 the landfill has been mined for methane to produce enough electricity for 4600 homes annually, reducing emissions by the equivalent of removing 38 700 cars a year from the road. Cloverbar will reach its 13.2 million tonne capacity and is scheduled to be "capped" and closed in 2010. After that, all city garbage that cannot be diverted will be trucked 68 kilometres to a mammoth landfill in Ryley, Alberta, said to have the capacity to take all of Canada's garbage for a century. ▀

An Edmonton consumer's guide to reducing your garbage

GARBAGE

GREEN TIPS

SCOTT HARRIS / scott@vuwweekly.com

Edmonton may be a national leader in dealing with its waste, but Edmontonians are also leaders in creating the stuff. The average Edmonton household produces over 800 kilograms of non-recyclable waste each year, including organic materials like yard and food wastes, which make up 60 per cent of total residential garbage. While Edmonton has pioneered better options than just tossing it into a big hole or burning it, stopping garbage before it gets created is the best way to deal with the problem. As Annie Leonard explains in *The Story of Stuff*, for every can of garbage that goes to the curb, industry created 70 garbage cans of waste during the manufacturing process, so reducing the amount of garbage you produce can have a big environmental impact.

In the long-term, meaningful waste reduction means challenging the culture of over-consumption and disposability, but for people looking for some immediate ways they as consumers can reduce the amount of garbage they produce, here's a reminder about a few things you can do, which you might remember from elementary school.

BUY LESS There's a reason the first one of those Rs stands for reduce. Not buying that gizmo or doodad is the surest way to ensure another one doesn't get made, eliminating the raw materials, energy and waste that goes into making it and getting it to you.

BUY BULK According to Environment Canada, packaging makes up about half of Canada's garbage by volume and one-third by weight. Buying products in bulk reduces this incredible amount of single-use plastic, cardboard and paper that you don't even want.

REFILL We have become conditioned, largely since the end of WWII, to accept the notion of single-use disposables as normal. While the centuries-long lifespan of plastic is an environmental problem, it also means that plastic containers—along with more environmentally benign materials like glass—can be reused over and over again by refilling them at places like Earth's General Store (see below) which offer refills for everyday products like cleaning and laundry supplies.



BUY SECOND-HAND Reusing products in their manufactured form rather than reconstituting them by recycling conserves material and energy, as well as the labour and cultural value that went into making them. From stores like Goodwill and Value Village to the freecycle.org network, which has over 3000 members in Edmonton, to that dumpster behind the store for the truly committed, turning one person's trash into another's treasure is easy.

WHILE WE'VE BEEN hearing such basic advice for decades, Deborah Robb, the manager at Earth's General Store (upstairs at 10832 Whyte Ave), which sells a wide range of eco-friendly products, says many people who come into the store aren't ready to make major changes in their consumption yet, but they're still looking for ways to reduce their garbage.

"Some of those kinds of steps I think people actually aren't ready for," she explains. "That's still too much of an impact on their lifestyle, so to speak. They still want to be able to do what they do, but do what they do better. So for them, there's a whole bunch of new products, ironically, to cut down on waste."

Here are a few Robb recommends to help consumers take a small bite out of their personal waste stream.

KLEAN CANTEEN The bisphenol A issue has put the kibosh on the popularity of Nalgene water bottles, but rather than switching to expensive (and rather pointless) bottled water, go with safe stainless steel **Klean Canteen** bottles (range of sizes, \$21 average).

PLANETARY DESIGN REUSABLE GO MUG 130 billion disposable paper cups are consumed annually in North America, each being used for about 15 minutes. Bring your own mug instead, and if you're worried about pouring hot liquid into plastic, pick up a stainless steel **Planetary Design Reusable Go Mug** (range of sizes, \$25 average).

FAST FOOD SOLUTIONS While fast food is convenient, it also produces a lot of needless waste. The solution? Reusables like the **To-Go Ware** cloth-wrapped bamboo utensil set of chopsticks, knife, fork and spoon (\$23) or reusable stainless-steel food carriers like the compartmented **Zebra Thailand** (\$18.95) or the totally leak-proof **Sanctus Mundo** (\$19.95).

REUSEABLE BAGS Switching to reusable bags is an easy way to absolve yourself of any part of the 413 tonnes of plastic bags the city collects annually (2006 numbers). A range of options are available from simple, durable **heavy-duty cloth bags** (\$9) to compact options like the **Chico Bag** (\$6.50), which folds into an attached pouch, and even has a carabiner.



PRODUCE BAGS While there's an argument that plastic shopping bags are often reused, the same can hardly be said for those thin, useless bags you use to put your apples or peppers in for the 10 minute trip home. Instead, buy a pack of reusable **mesh produce bags** (10 bags for \$2.75).

THE KEEPER Besides being linked to Toxic Shock Syndrome, tampons also result in a tremendous amount of pollution and waste in their production and disposal. Enter **The Keeper** (\$50), a "wildly popular" reusable latex menstrual cup that lasts up to a decade.



CLOTH DIAPERS Canadians go through 1.6 billion disposable diapers annually, and use 75.5 million pounds of paper to make them. Options are either diaper services or



buying your own reusable **cloth diapers** (\$10.50), reusable **diaper covers** (\$13) or an all-in-one like the **Bum Genius** (\$24).

TOOTHBRUSHES It's just a little stick of plastic, but all those toothbrushes can add up to a lot of waste. If you listen to your dentist you'll go through four toothbrushes a year, meaning the number tossed out annually in Canada likely tops 100 million. **Eco-Dent** toothbrushes (\$4.75) have replaceable heads (\$4.75 for three) so you don't have to throw out the whole thing when you need a new brush to keep your pearly whites shining. ♡



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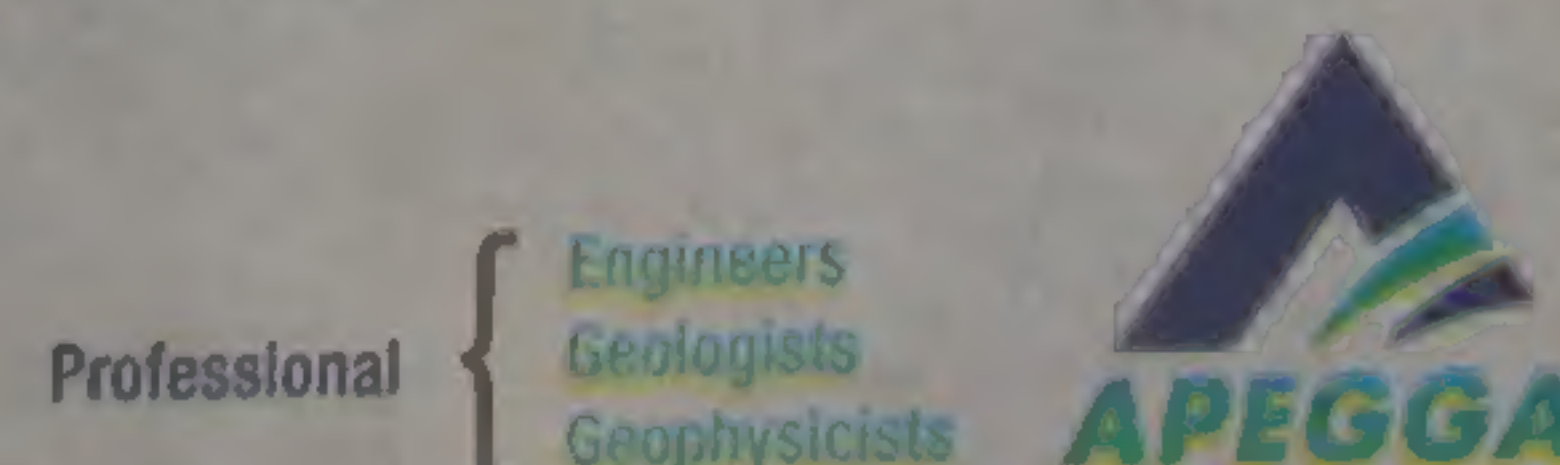
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Will a ban or tax solve the plastic bag problem?

SCOTT HARRIS / scott@vuwweekly.com

It's hard to beat the plastic bag—those ubiquitous white reminders seen blowing on city streets and trapped in trees and fences—as a symbol of our wasteful, disposable consumer culture.

Dubbed the "national flower" in South Africa, accused of being responsible for everything from the death of marine life to clogging infrastructure in developing nations and held up as the preeminent example of the urban litter blight, the profligate use of plastic bags is under attack on practically every continent.

It's a battle that has arrived in full force in Edmonton.

Retailers—including Mountain Equipment Co-op, Superstore, Ikea and Lush—have begun to levy a minimal charge on bags at the checkout counter and have reported substantial drops in the number of bags customers leave with.

During an Earth Day meeting of city council, Ward 1 councillor Linda Sloan requested that city administrators investigate and report on options—potentially including taxes or outright bans—to deal with plastic bags in the city. Mayor Mandel said he supports the idea.

According to the City of Edmonton, plastics of all kinds make up about seven per cent of residential waste and 14 per cent of local litter.

Waste Management has accepted plastic bags in its recycling program since the early '90s, and bags make up about two per cent of the total volume of recyclables collected in the city. In 2006, 413 tonnes of plastic bags were collected and sold to manufacturers to pelletize for resale.

Deborah Robb, the manager of Earth's General Store, a local business which sells eco-friendly products (see page 7), says that while plastic bags may not be the most pressing environmental issue, initiatives to reduce their use are still important because bags are such a visible—and needless—waste of resources when options like reusable bags are readily available.

"I think that they're one of those of opportunities to change people's consciousness because they're so much a part of everyday life—going to the grocery store, going to the drug store," Robb explains. "Right now, our experience is that people are grasping for ways in which to make a little change to give them some inspiration or personal motivation. It's about personal pride too, because people are really proud of themselves when they walk out and can say, 'Look! I'm using this reusable bag.' So it's just the beginning."

NOT SURPRISINGLY, plastics industry groups are less keen on taxes or bans on bags.

"When you lay all the facts on the table, the simple fact is that where [bans and taxes have] been tried it has not worked," argues Grant Cameron, the current executive director of the Alberta Plastics Recycling Association,

GARBAGE PLASTIC BAGS

a non-profit industry association. "Speaking as somebody who participates in the plastics industry, if our goal at the end of the day is to see less plastic in the landfill and less material in the landfill, one of the ways you can assure that you're going to increase landfill impact is to take these plastic shopping bags out of circulation."

Cameron says this seeming contradiction is due to the fact that if customers no longer have the option of reusing free bags for such things as under-the-sink garbage—which Cameron estimates is what happens to 52 per cent of giveaway bags in the city—they will instead buy thicker bags which use more plastic resin in their manufacturing.

He adds that an additional 32 per cent of bags were recycled in 2005, the latest year for which figures are available, meaning only about 15 to 20 per cent end up as litter or in landfills directly, so targeting those bags through consumer education is the best option.

Cameron even points to the much-heralded example of Ireland, which in 2002 implemented a 15-cent-per-bag tax which according to the government has resulted in a 90 per cent drop in giveaway plastic bag use and a 95 per cent drop in plastic bag litter while at the same time raising over 80 million euros for an environmental fund. But Cameron says that despite those numbers, the fact is that many customers simply shifted to buying heavier-grade plastic bags, resulting in an unintended 20 per cent increase in plastic resin use.

The Government of Ireland website says that reducing litter, not cutting back on plastic use, was the goal of the program and it has been wildly successful on that front.

DEBORAH ROBB argues that increased concern about the environment means that people are more willing than ever to use alternatives like cloth bags or reusable bins. And, she adds, the problem of customers buying more bags to replace free ones can be solved by making biodegradable bags—which don't take hundreds of years to break down—more readily available.

"There are plastic bag solutions that already exist that not that many people know about yet because the new product hasn't hit mass marketing yet. The Eco Safe company has ones that although they still are a plastic, it's completely different in terms of its biodegradability and its effect in the landfill and they do, for example market a doggie bag."

Robb points out that bags that break down easily and quickly are especially promising in Edmonton, where all non-recyclable waste goes to the city composting facility. ▽



Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of Mac Weekly.

Syncrude incident is about much more than dead ducks

RICARDO ACUÑA / ualberta.ca/parkland

Last week, the Alberta government and the oil industry were front page news around the world. The catalyst for this media frenzy, of course, was the 500 ducks who were unfortunate enough to choose Syncrude's tailings lake as their destination of choice for a swim.

Sadly, most of the media coverage, especially in North America, has focused on the dead ducks instead of what the incident—and government and industry responses to it—reveals about the people we have elected to protect and promote the public interest and common good in Alberta.

The response of the mainstream media is not surprising given the degree to which the oil industry in this province has been able to determine not only the acceptable parameters of debate and opinion in the media, but also how they have been able to ensure that the language used by the media exactly reflects that used in industry press releases and public relations campaigns. For evidence of this you need look no further than the fact that the media still refer to a body of toxic water three kilometres long as a "pond"—would a pond require the world's second largest dam (by volume second only to the Three Gorges Dam in China) to contain it?

What is critical in all of this, however, is that Albertans in general are able to look beyond the specific incident and the dead ducks. Over the course of the last two weeks this government—and Premier Stelmach in particular—has revealed clearly where its priorities are and how little they value democracy, Albertans and the environment.

The premier's first reaction was a positive one—he seemed angry and upset as he told reporters that the government would immediately launch a full investigation, which could result in a fine of up to \$1 million against Syncrude for environmental violations. He also expressed serious concern at the fact that the incident was reported by an anonymous tipster rather than by the company itself.

It was not long, however, before the government's messaging changed. In language that almost exactly mirrored Syncrude's, the premier quickly began highlighting the fact that this was the first serious incident at Syncrude in over 30 years. When asked how Albertans could know that there weren't previous incidents, given the fact that the company didn't even report this one, Mr Stelmach already seemed to have bought Syncrude's argument that they were about to report it, but the tipster beat them to it.

The frightening message here is that it's okay because it was only the first incident in 30 years. What the premier doesn't seem to understand is that, given the scope of these operations, one incident could be all it takes. Imagine, for example, if the one incident in 30 years had been a breach of the dam and the tailings emptying into the Athabasca River. This is a government that is in the process of studying the feasibility of nuclear power.



That they would even imply that one accident in 30 years is OK should send chills through all Albertans.

THE NEXT DAY the government moved even further away from its original position by suggesting that it needed to spend \$25 million on public relations because it was in a "David and Goliath" battle against Greenpeace and other environmental groups. Really? A bunch of volunteer environmentalists operating on peanuts out of offices that are falling apart are Goliaths and the government with a Public Affairs Bureau staff of more than 300 well-paid spinsters and an annual budget of \$10 million is David?

The bigger question, however, is why a government which claims to be so interested in being a world leader on the environment feel it is at battle with environmentalists. Don't they both want the same thing? A government that is genuine in its expressed desire to make progress on environmental issues would welcome the pressure and oversight of civil society, not spend \$25 million to drown it out.

Then, with world opinion seeming to turn against his friends at Syncrude, Mr Stelmach decided to fight back on their behalf, answering a reporter's question by pointing out that wind turbines kill birds too. That statement truly revealed the lengths to which this government will go in order to protect its friends in the oil industry. The attitude behind it seemed to be one of "if you're going to hurt the fossil fuel industry, I'm going to make sure that the green energy industry goes down too." So much for the government's commitment to promoting green energy.

By then, Environment Minister Rob Renner was answering opposition questions in the legislature by saying that it didn't matter who reported the duck incident, ignoring the fact that our entire system of environmental regulations in this province

CONTINUES ON PAGE 11

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The political utility of a selective and limited definition of terrorism

WIMMIN'
DYER STRAIGHT
GWYNNE DYER
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Terrorism, like "fascism," is one of those words that people routinely apply to almost any behaviour they disapprove of. We had a particularly impressive spread of meanings on display last week.

At one extreme, the US State Department released its annual "Country Reports on Terrorism," a congressionally mandated survey of all the incidents that the United States officially regards as terrorism. There were, it said, 14 499 such attacks last year. (That's 71 down from the previous year, so there is hope.)

At the other extreme, the Rev Jeremiah Wright, Barack Obama's former pastor and current nemesis, when asked to justify his earlier remark that the 9/11 attacks on the United States were "America's chickens

coming home to roost," helpfully explained that the US had dropped atomic bombs on Japan and "supported state terrorism against the Palestinians and black South Africans," so what did Americans expect?

"You cannot do terrorism on other people and expect it never to come back on you," Wright elucidated. "These are Biblical principles, not Jeremiah Wright bombastic divisive principles." So it was presumably God who selected a bunch of Saudi Arabians and Egyptians to punish the United States for its misdeeds against Japanese, Palestinians and South Africans.

But divine terrorism doesn't really qualify under the State Department's definition, since God, even when he perpetrates "premeditated, politically motivated violence ... against non-combatant targets," is not acting as a "sub-national group or clandestine agent." He is more of a sovereign Power in his own right. This puts Him in the same category as sovereign states, whose actions, however violent and even illegal, cannot by

definition be described as "terrorism." If you don't believe me, ask the State Department.

So much for Jeremiah Wright's attempt to define the American use of nuclear weapons against Japan as terrorism. It was terrible and terrifying, and it was intended to terrorize the Japanese people into surrender, but it was not terrorism. Neither are Israeli actions against the Palestinians, even when 10 or 20 Palestinians are dying for every Israel victim of Palestinian terrorism, and a high proportion of the dead Palestinians are innocent civilians. Israel is a state, so by definition what it does cannot be terrorism.

NOW THAT THAT'S CLEAR, let's move on to what the US State Department does define as terrorism. The first thing that strikes you, reading the "Country Reports on Terrorism," is that 6212 of "the terrorist attacks," over two-fifths of all the 14 499 that it records for last year, were in Iraq. Might that be connected in some way with the fact that

Iraq was invaded by the United States five years ago and for all practical purposes remains under US military occupation?

Algerian rebels used similar tactics against French imperial rule, including numerous brutal attacks on innocent civilians. So did the Mau Mau guerillas against their British colonial masters in Kenya, and the Viet Cong against the American presence in South Vietnam, and other people fighting against foreign occupation or domestic oppression in dozens of other countries. Their tactics were regularly condemned by their targets, but nobody tried to pretend that the world was facing a wave of irrational and inexplicable violence called "terrorism."

Yet that is precisely the assumption that underlies the State Department's annual reports on "terrorism," and indeed the Bush administration's entire "war on terror." Or rather, it is the perspective through which the report's authors want the rest of the world to see the troubles in Iraq, Afghanistan and so on, for they cannot be so naïve that they truly

believe the link between the presence of US occupation troops and a high level of terrorist attacks is purely coincidental.

You can see the same perspective at work in the distinction that is made between Israeli attacks on Palestinians (the legitimate actions of a sovereign state) and Palestinian attacks on Israelis (terrorism). Thus US support for Israel is also legitimate, while Iranian support for Palestinian militants makes Iran the "most active state sponsor of terrorism."


Jeremiah Wright is a narcissistic and embittered man who says many stupid and untrue things (like accusing the US government of spreading HIV/AIDS among the African-American population), but you can see why he got a little confused on the terrorism issue. ▽

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in Vue Weekly.


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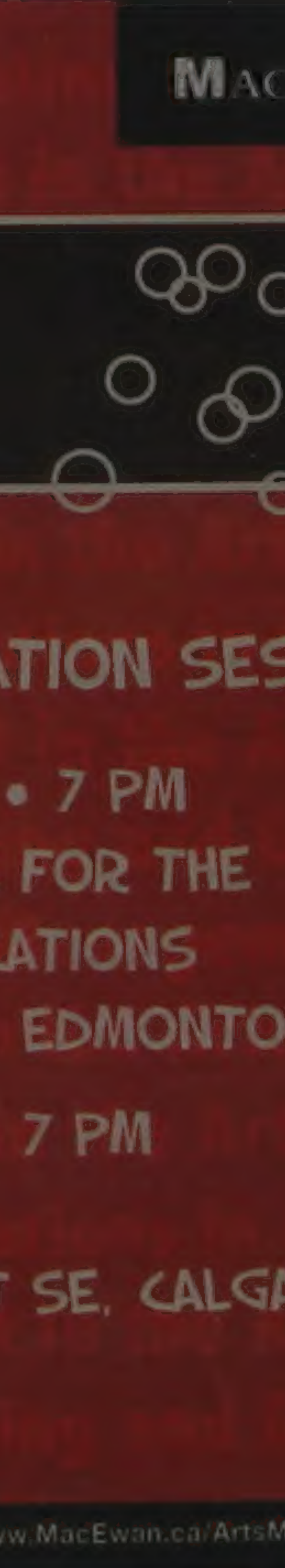
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It's spring, and GTA IV fantasies are tempting the gaming masse.

GAMES

INFINITE LIVES

DAPHNE ZENKO
infintelives@viveweekly.com

I knew this would happen, from the moment I got the news that the release of *GTA IV* was pushed from fall '07 to spring '08. Instead of dropping just in time for cooldown, day-shortening and maybe even a week or so of early winter, this couchbinding masterpiece came into our lives just in time for second thaw—that particularly Edmontonian festival when the cruel natural “fuck you” of Winter Part II melts away and everybody goes, “OK, OK this is it. It's spring, damnit,” and lose their minds.

It's a tough situation ... kind of psychologically devastating, really. You come face to face with the power of your inner loser; you have no choice but to acknowledge the fact that, in the face of sunshine and spring smells and firepit parties and everybody

looking summer-sexy, some terribly strong elemental within you wants nothing more than to get a little high in a dark room and play a wicked videogame with its buddies.

You get into a guilt cycle. Play inside and feel guilty—be made to feel guilty—for not enjoying the weather. Find yourself praying for the return of ice/snow/darkness for a just a couple of days, just so you wouldn't have to feel so guilty about not being outside ... and then feel even more guilty, for basically wishing a curse on all the fun people out there enjoying life.

So, you compromise; that's life. Plans to kick *GTA* marathon-style go out the window, as the Coalition of the Willing to Stay Inside never reaches the critical mass a sustained nerdgasm requires if it's going to break the three to four hour mark and develop its own irresistible inertia. The game becomes a sort of centre point, around which revolve wine-soaked nature walks, patio frolics, high-intensity scrotoss sessions and midnight rib-roasts, a plane-

tary system delicately balancing gamer craving with appropriate human functions.

As it should be, I guess ... and the impact of the game itself doesn't seem to be lessened. Everyone who writes about games—along with plenty of mainstreamers dropping in to cover the flavour of the week—has been climbing the walls trying to express the totality of the *GTA* experience, garlanding it with max ratings and breathless hyperbole ... but there's so much to say—so much to praise—that you either spin in circles, fixate on a few select elements or take an anecdotal approach, trying to get the thing across by describing its effects. I'm taking option C, here; the measure of *GTA*'s greatness is that, even with just a few hours of play scattered over a week filled with spring, booze and socialization, it got right inside our heads.

AN EXAMPLE. Afternoon on the patio of the Empress. We'd already noted that it hadn't taken long—some of us had only had two

or three spins with the controller—for the familiar echo effect from *GTAs III*, *Vice City* and *San Andreas* to kick in; walking down a balmy Whyte Ave, with all the car guys rolling in their cherry rides, we all felt that constant itch in our right thumbs, aching to mash Y and jack a 'Vette, a T-Bird ... an idling taxi. Then, a police van screams into the gas bar across the street, sirens blooping. The cops pile out and set about nabbing their man, the doors of the paddywagon hanging open. So invitingly open ...

My friend and I make eye contact over our beers, and we're both reading the same book. “Oh, man.” “I know, I know!” Other patio people are rubbernecking, some maybe tsking over a little overzealousness on the cops' part, but we're seeing something else entirely. A quick sprint through traffic to cross 99th Street, hop into the unlocked and idling van, gun 'er and rip eastbound down Whyte, over Mill Creek and out toward Sherwood Park with the 5-0 wailing in pursuit. Maybe make for

Refinery Row, ditch the van, climb a cracker tower with a sniper rifle and how long we can hold off the heat before the military choppers nail us.

Of course, we don't do that—just the people playing the other 5 999 copies of *GTA* sold this week aren't only way in which we're “acting out” behaviours *GTA* has modelled for us that, inspired by the diction of Niko B. and his circle of frienemies, we occasionally slip into a pseudo-Slavic accent just like we were infected with cartish wiseguy memes through *Vice City* pathetically wiggerish gangsta Ebonics through *San Andreas*.

So, really, *GTA IV* isn't inspiring us to go out and wantonly kick asses; inspiring behaviour that will make other guys want to kick ours. It's only a matter of time before some hair-trigger I takes offense to our Yakov-Smirnov meets-Balki-Bartokomous bullshit, gives us the ol' hammer n' sickle ... ▼

ISSUES

CONTINUED FROM PAGE 9

is based on self-monitoring and self-reporting by industry. The environment minister is responsible to Albertans for the well-being of the environment, and the minister has made the industry responsible for monitoring and reporting what it does to the environment. The industry has clearly failed in this regard, but the minister doesn't seem to care. What does that say about the level of concern the minister has about protecting the environment?

Although the death of 500 ducks is tragic and sad, and certainly worthy of front page news, there are many other issues that deserve just as much, if not more, of our attention. Like the tremendous number of people downstream from the tar sands who are suffering from cancers as a result of contaminated water, air and ground. Or the 154 workers who died in Alberta workplaces in 2007 as a result of this oil boom and poor occupational health and safety standards and enforcement.

Ultimately, the events at Syncrude last week are important because of what they reveal about our government and its priorities. They are symbolic of a government that has come to prioritize the development of the tar sands over the needs and well-being of its people, wildlife and environment. That is the travesty. That is what the front-page stories should be focusing on, and that is what

Ricardo Acuña is executive director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.

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CONNIE HOWARD
health@vixenweekly.com

the kind of focussed on garbage around this week, and I've suddenly realized I am in fact focussed on garbage much of the time. Maybe not exactly on the kind of garbage we put out on the curb every week, counting on the pick-up that keeps our neighbourhoods clean and cholera at bay, but on the kind of health garbage that often arrives on our doorsteps and in our living rooms.

There are of course the semi-impotent ads (only because many of us thank God they're garbage), but there is a lot of slightly more subtle garbage, stuff with enough ring of goodness to make us forget the fact that it's garbage. Things like the "value-added" label applied to chicken nuggets, frozen French fries, cracked and fried eggs, or the heart-healthy label applied to all things low-fat. These products are value-added for someone, though not often for the consumer interested in his or her health. What's usually been added are preservatives and flavour and texture enhancements that our bodies don't need, like, and the kinds of fats our arteries don't like at all—not even if they're trans-free, as processed fats and processed free carbs are as unwelcome in our bodies as trans fats are.

Those for whom so-called value-added products truly are value-added are those at the top of, or in the shadows of, the system that delivers them to us—organizations like the Heart and Stroke Foundation, with which they get from foods blessed with the HealthCheck™ symbol.

When there's actual health news, which most readers know I think should be taken with a grain of salt, a bright flood-light and a dash of anti-inflammation. Like the recent news about the promise of protection (admittedly modest) against the most common type of breast cancer with a daily dose of aspirin, but let's not forget there are a million more and more effective ways to protect against breast cancer, and let's not forget

the reality of trading of one evil for another with most pharmaceuticals, in this case the very real risk of kidney damage and of aspirin-induced stomach ulcers. And let's not forget that adverse drug reactions in general are the fourth leading cause of death in the US. I can only imagine what our government would do to our supply of natural health products with that kind of record.

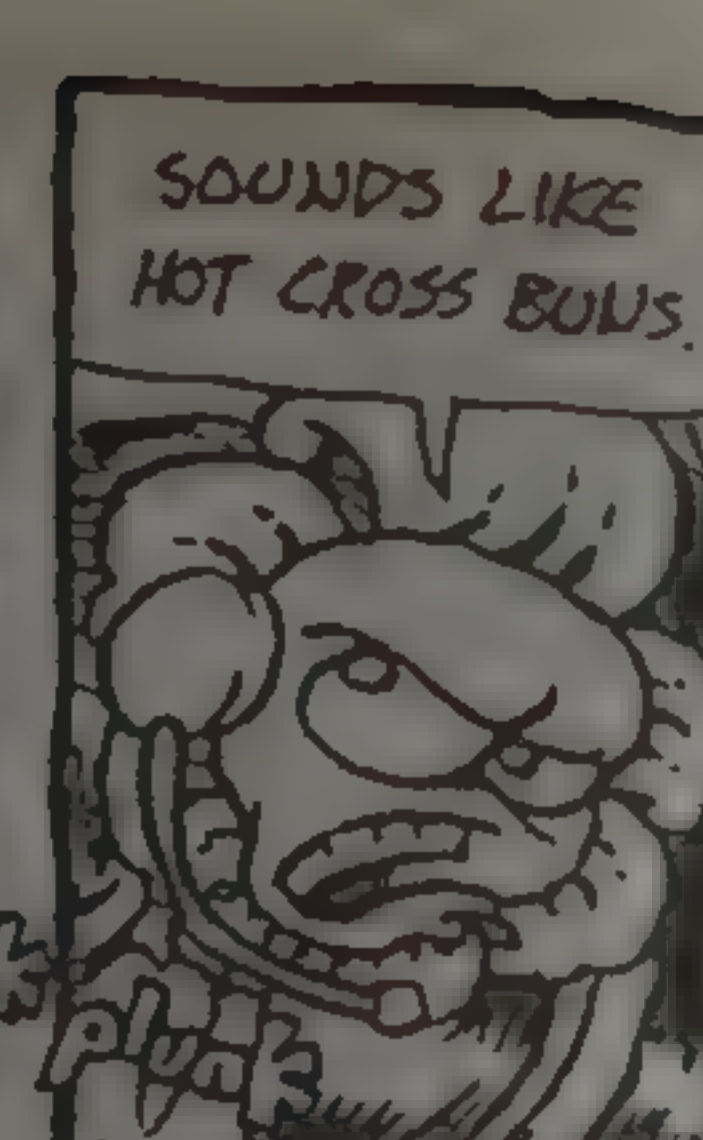
SPEAKING OF WHICH, Bill C-51, introduced on Apr 8 and poised to become law, will have the power to severely restrict our access to natural health products, products that many of us depend on to maintain our health and keep cancer and all kinds of illness at bay.

Then there was a big buzz earlier this year over a marijuana study announcing that one joint carries the lung damage risk of 20 cigarettes. It's true of course that smoking anything carries some risk, we all know that, and it's true that carbon monoxide in our bloodstream isn't exactly like antioxidants in our bloodstream. But this was a small trial—79 cancer subjects and 324 controls—and its conclusions conflict with other much, much larger ones (like the 1997 Kaiser-Permanente one, which followed 65 000 people for 10 years) which found no increased risk of lung cancer with marijuana use.

I suspect that much of our health news boils down to little more than mildly-massaged press releases, and that the media's need to be politically correct plays a key role in what reaches us. Paving the way for the legal and very profitable Marinol—at an estimated patient cost of something like \$2000 for a 90-day supply—is simply a smoother path to take.

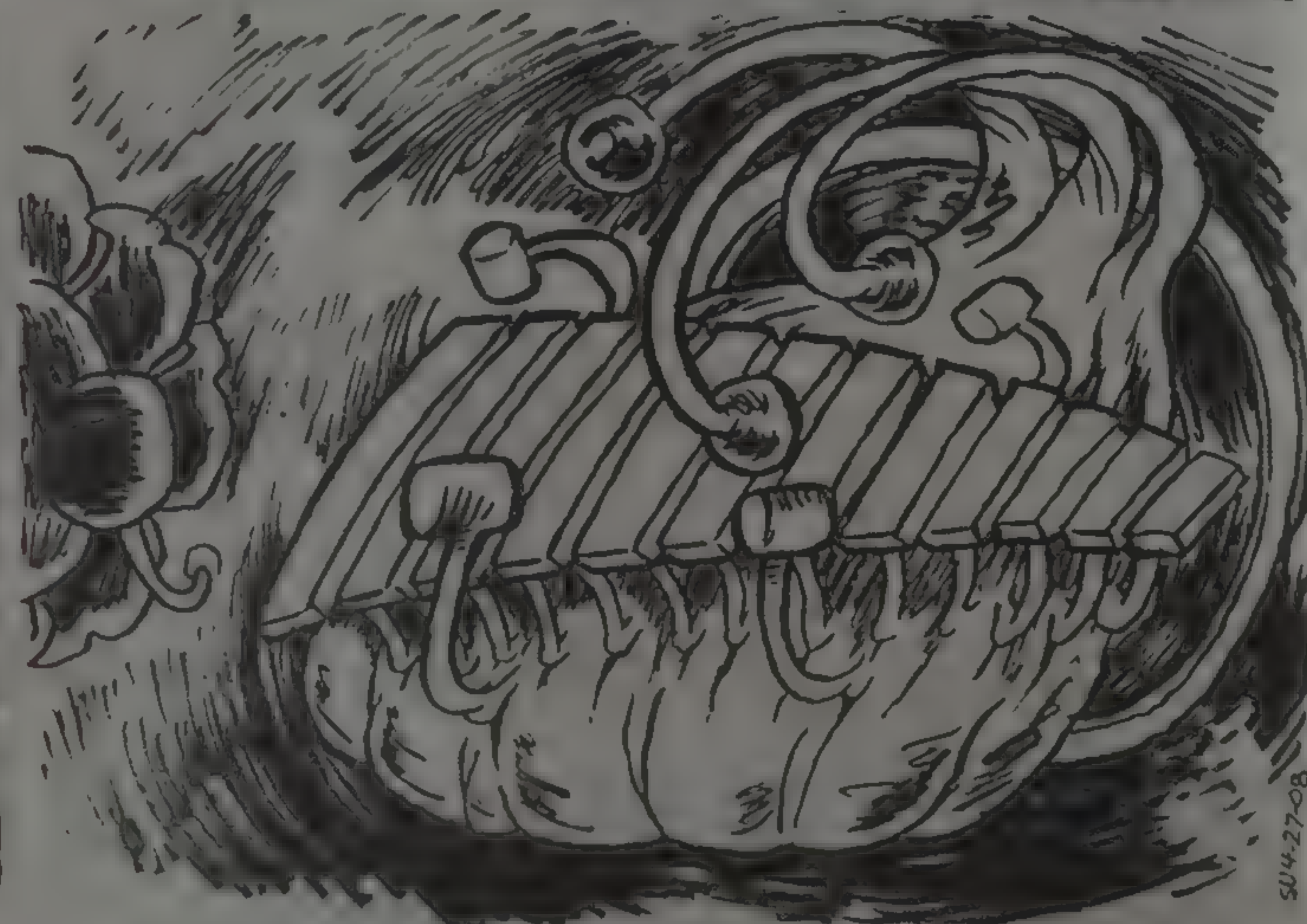
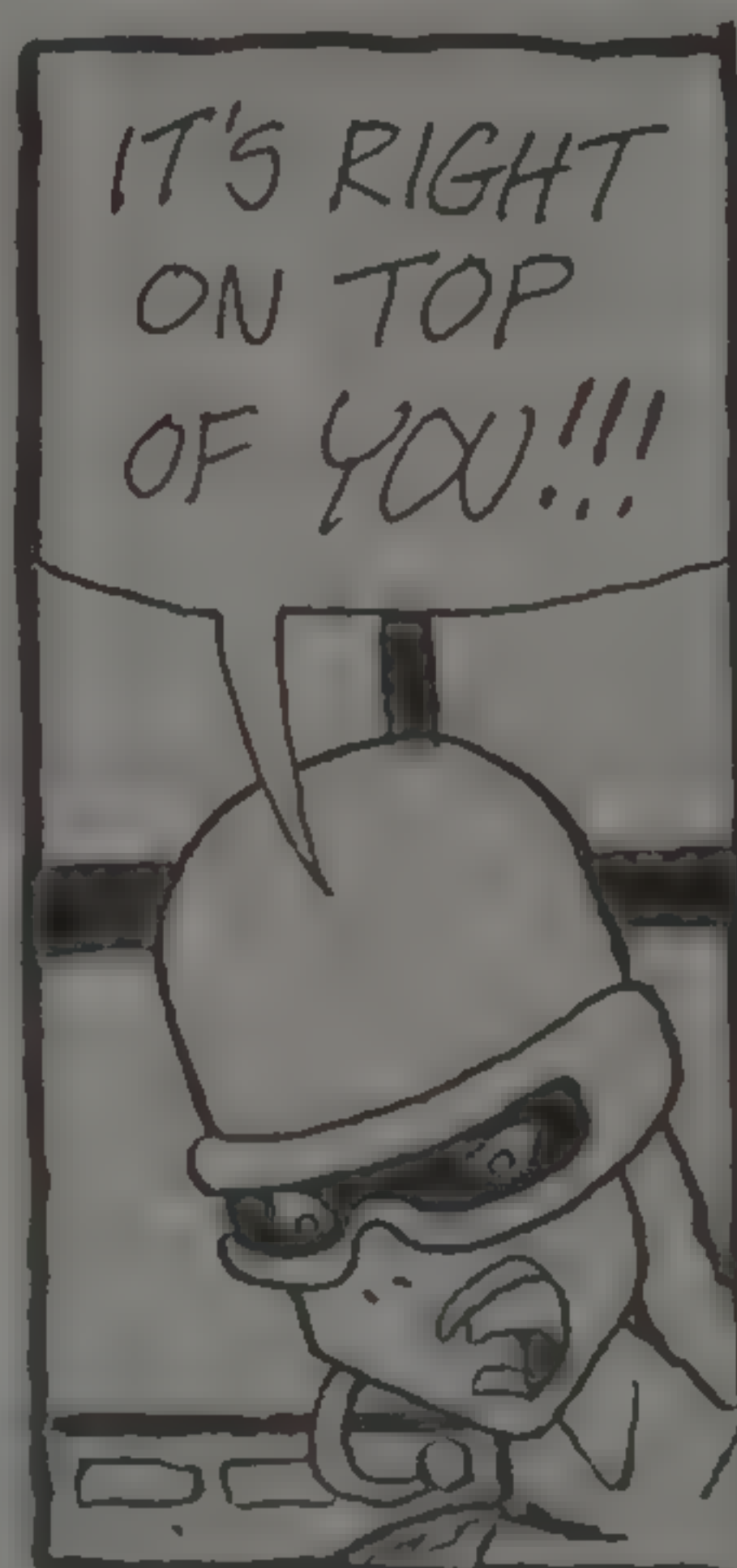
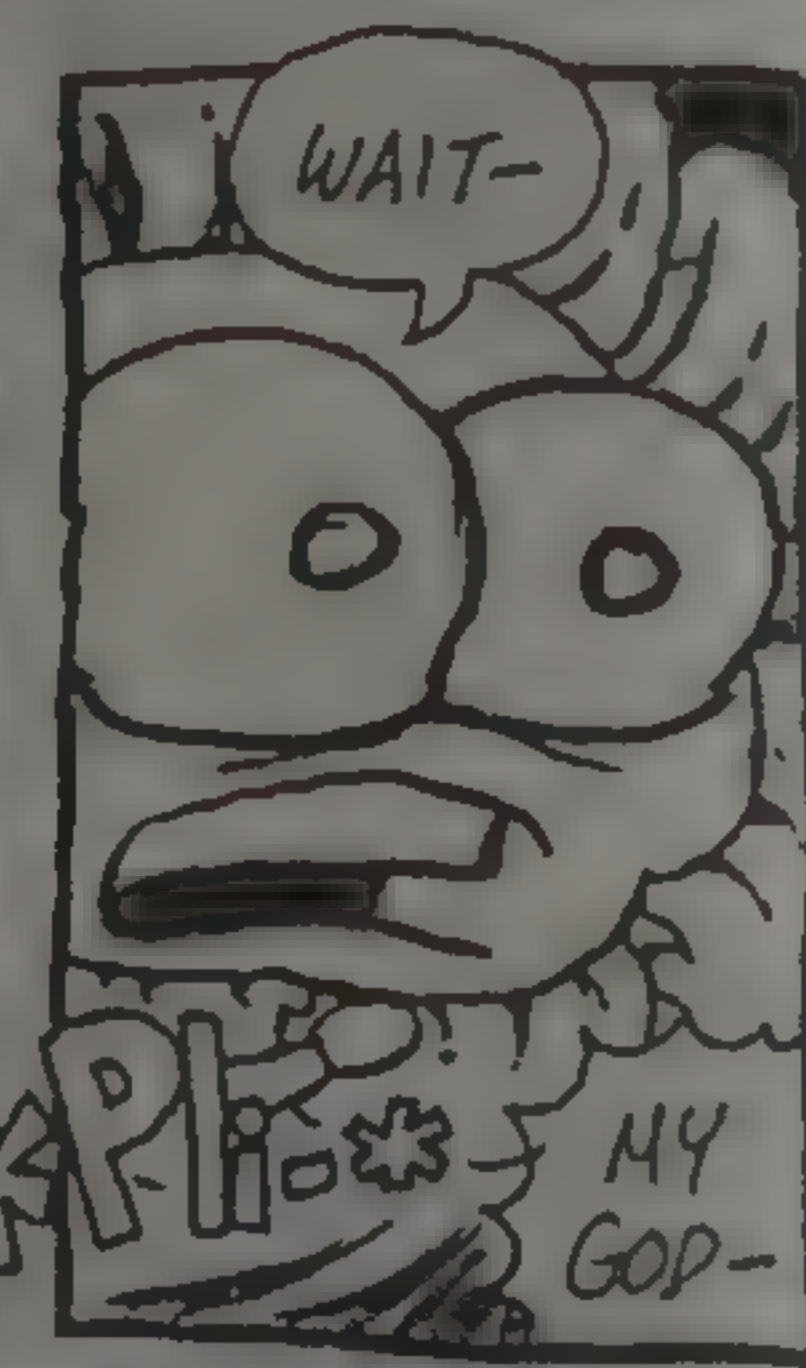
Not that I'm encouraging use or anything, and no, I'm not a user. Marijuana, like all drugs, comes with risks. But full information is kind of essential to making informed decisions, and fear generated by incomplete reporting is unfair to those using the herb medicinally, particularly as the sanctioned Marinol is no saint.

Ah, but what would I do if not for mainstream health news, if not for the omission of inconvenient or unprofitable information juxtaposed with the highlighting of unhelpful and incomplete information? ▽



Xylomorph

Bob the Angry Flower



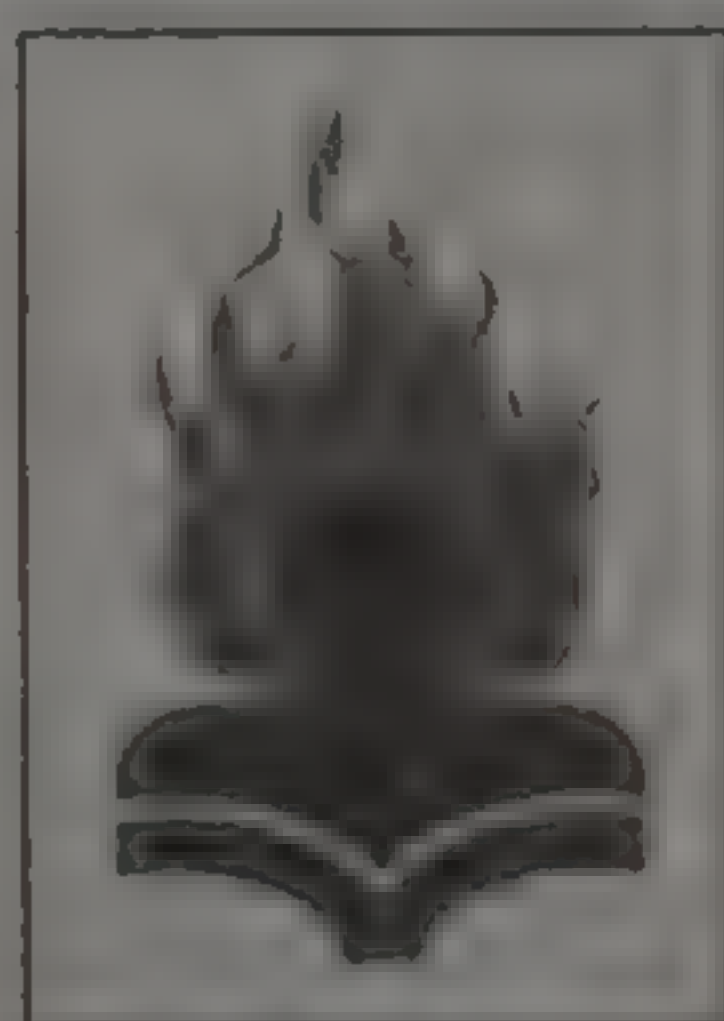
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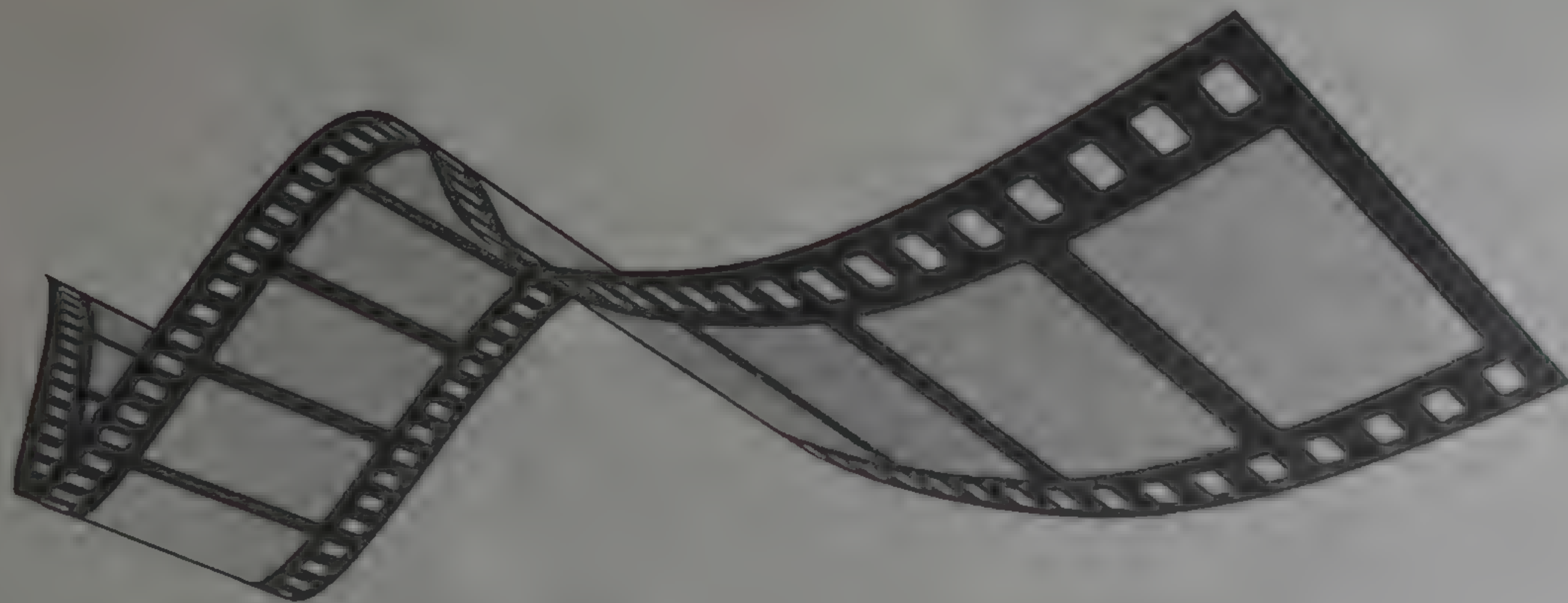
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MAY 8 - MAY 14, 2008

VUEWEEKLY

Here's fine Italian wining and dining at Pazzo Pazzo

OSTYM / jan@vuwweekly.com

We the waitress from hell, the one that made a brief appearance in my life a few weeks back, a thank you. Without her less than my disposition and total disregard for the term "customer service," I may have been in danger of taking good price for granted. Usually, when rendering ourselves to the whims of the restaurant industry, we experience good, or at least competent, service. It's not really noticed. But when things go off the rails, it definitely serves as a wake-up call.

A little wake-up call gave me a bit of an aversion to dining out. The delicious leftovers lurking at the back of my fridge miraculously seemed comforting and appetizing. So did fruit and toast. After all, dinner doesn't have to be hot or even well-rounded. It just has to be edible.

My husband, less than thrilled with his new eating regime, literally begged me out to dinner one Friday night, just as I was fantasizing about going into a big bowl of buttered corn. Before I knew it, the car was compelling itself toward Pazzo Pazzo, a restaurant I knew nothing about, and all my efforts at steering it in another course proved futile. He didn't know much about it either; a chance meeting on the internet sealed our fate that night. It was Italian and that was all that he needed to know.

Although my husband works downtown, he couldn't quite place where Pazzo Pazzo might be. We found it tucked away on a little side street, one you would never venture

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down unless you had a reason. As we drove past, it looked okay, but with all the cars parked out front, not leaving even one spot for us, it was hard to get more than a glimpse. Paying for parking in the nearby Impark solved the problem but didn't improve my mood.

AS WE PASSED the deserted and dismantled patio, into the cramped entranceway that doubled as the winter home for the patio chairs, my warning flag went up. My feet wanted to go the other way but my husband pushed me through the second set of doors and into the unexpected. Dark linens, glimmering candles and warm muted colours greeted us. There was an energetic vibe to the room, but carefully placed pillars, partial walls and the strategic positioning of tables created an intimate setting.

The restaurant wasn't full and our hostess/waitress quickly led us to a table and asked if it was okay or if there was another we would prefer. Our table was perfect, but it was nice to be asked. With genuine enthusiasm, she gave us the menu, explained the extensive specials board hanging by the open kitchen and then, with a huge smile, left us to browse.

The specials alone could have made



up a menu: there was a diverse selection, from lasagna to osso bucco to king crab. And there was still the regular menu to consider. Pazzo Pazzo leans toward offering heavier, more elaborate, culinary delights, but there is a bit of everything. I wasn't in the

mood for something large or meaty and oscillated between ordering the soup of the day (Cream of Broccoli) and the Kidney Bean and Chickpea Salad, or having one of the pastas.

While contemplating the choices, a basket of warm, fresh bread

appeared, along with a half litre of the Chilean Lazo Cabernet Sauvignon (\$17). Our exceedingly pleasant waitress assured us that there was no hurry in deciding and happily

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Great Head talks about good wood

SUBS! GREAT HEAD
JASON FOSTER
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A shot of bourbon with a beer chaser is a common bar order. How about putting those two things together? Seem not so palatable?

I wouldn't have thought so, but the Sharp brothers from Scotland know better. They don't add bourbon, but they found a way to utilize bourbon barrels in their brewing process. The Sharp brothers are the owners of Innis & Gunn, the world's only beer aged in bourbon barrels. Neil Innis Sharp was in Edmonton recently for the International Beer Festival to promote their beer. I had a chance to sit down with him to talk about their unique beer and how it came about.

"It was an accidental discovery actually," says Sharp. His brother, Dougal Gunn Sharp—see how they devised the name for the beer?—was the head brewer at the Caledonian Brewery, which had been founded by their father. In 2001, Dougal got a call from William Grant & Sons, a Scottish distiller that makes Glenfiddich and Grant's whiskey. They were looking to make an ale-finished whiskey (distillers often release special editions, such as wine-finished or sherry-finished to add character), and wanted his help.

"Dougal decided to make an ale that would be good for the whiskey," says Sharp. "He made a typically Scottish kind of ale—quite strong, quite malty, but also sweet to drive that ale flavour into the wood."

The beer was matured in White American Oak bourbon barrels imported from Kentucky for about a month. "Originally the beer was going to be discarded—it was just a byproduct of the process," notes Sharp with a laugh.

"But after a while, this being the west coast of Scotland which has a very working class mentality, the distillery workers thought 'what's up with this? What a waste of beer!' So they tasted it and fell in love with it—the

beer had changed radically."

"These guys started drinking it and telling the other guys in the distillery. It got to a point when the next time they went to empty the barrel to put in the whiskey—there was no beer left to pour out—the workers had all taken it home with them. They were bringing in big bottles and carting it home."

Word got back to Dougal Sharp and he went to the distillery to try it himself. "The rest is history," says Neil. "A year later we were shipping the first bottles."

As for the beer, Sharp says that the process is more important than the base beer. "It is a rich, malty, old Edinburgh style ale, but the beer is less important. It is about the oak maturation; that is the real genius of the flavour."

It is aged 30 days in the oak barrels, and then spends another 47 days in a stainless steel "marrying tun", which allows the beer to mellow, soften and blend.

AND THE TASTE is nothing like you will have ever experienced in a beer. It is a deep copper beer with a strong woody, sweet aroma with a distinct tone of bourbon. The flavour is complex. At first there is a rich caramel and toffee sweetness accentuated by a strong vanilla note. I also detect some spiciness in the background. Throughout it has an earthy wood character, and a subtle distilled spirit presence. The finish is soft and rounded.

The beer has quickly become a favourite. Last year they sold four million bottles worldwide and expect to see that jump to six million this year. They have been in the Canadian market only since 2005, and have already become the biggest selling bottled UK brand import. The scale of their growth can only be deemed remarkable.

And they do it all without a brewery. They contract brew with Belhaven Brewery—a renowned Scottish brewer in their own right. The beer is then trucked to William Grant for oak-aging, who still use the barrels for their whiskey. Then back it goes to Belhaven

for bottling. They are something of a "virtual brewery."

The original Innis & Gunn remains their only year-round beer. However, they do produce one-time specials, such as a Rum cask-aged beer and a triple-matured beer. The rum cask beer has "a burnt brown sugar, almost molasses flavour to it," says Sharp. The triple-matured is aged 147 days and is "super smooth, more malty and almost chocolatey in its profile".

Sadly, neither is available in Canada. What is in Alberta stores right now is their oak-aged India Pale Ale. It is an intriguing beer. The extra crystal sweetness to the beer gives it more body than the regular Innis & Gunn. The hops are too timid for a full IPA, but do compliment the rounded woodiness and bourbon notes in the beer. It is impressively mellow and soft.

Sharp acknowledges the hop-levels are lower than a traditional IPA. "We didn't want the hops to overpower the woodiness, so it is quite lightly hopped, but it actually has some connection to historical style. IPAs were shipped in oak casks to India. Hops were added in the barrel to help preserve the beer. We add hops to the cask, just like they did."

He is right on this point. In the 1800s IPAs were for shipping to colonial India, and the oak cask and cask-hopping practices were standard. The Innis & Gunn version would have some flavour links to those historical beers.

I can see why Innis & Gunn has become so popular. It is perfectly suited for a relatively more experienced beer drinker. For a newbie, the non-beer flavours of wood, vanilla and bourbon would shock and disappoint. For someone who has downed a few good pints in their day, these flavours become a pleasant change of pace. Its complexity is an attraction not a put-off.

It may not be an everyday beer for most people, but it is exactly the kind of beer that makes you want to sip slowly, appreciate the flavours and enjoy the moment. ▼



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THUR - SAT MAY 8 - 10

Karl Schwonik

g the over (and under) tones.

I made it about halfway through the soup and a third of the way through the tarama before I paused to save room. The wine's bite was mellowing out over time and balanced out the flavours of my appetizers.

I didn't wait long before the scent of tomato and grilled beef wafted across the room to herald the arrival of my Iskender Kebab. At least, I assume those were the aromas, since those two elements dominated my oval plate. On one side, a small serving of brown rice held out valiantly against an overwhelming mound of cooked vegetables and cubes of tender grilled beef under a rich tomato sauce.

THE VEGETABLES might have been slightly overcooked in the tomato broth, but I simply enjoyed the different combinations of textures. The eggplant was best, with its nearly liquid flesh still attached to its chewy peel. I noticed that the beef wasn't very strongly spiced, so as not to compete with the mild flavours of the sauce. I polished off about half of the luscious meal before asking for the lot to be bundled up for home.

I was full, but not yet stuffed—there was no way I was going to give up my chance to tuck in to a plate of genuine baklava (\$7). They

make their own at MOR, and I was practically on the edge of my seat as I waited for my server to return.

I was a little disappointed when the dessert arrived. Three small trapezoids were dusted with crushed pistachio and spaced out around a dollop of whipped cream and a sliced strawberry. Honey oozed out when I cut into one with a fork, which was a good sign.

I was used to baklava layered much higher, while MOR chose a minimal route. The result was amazing. The squares weren't marinated in honey, either, so the bottoms weren't soggy. These treats were made by someone who knew what they were doing, and I just wish they would have served up half a pan instead of three morsels—I was probably better off this way, though.

The \$39 bill (plus tax and tip) might have been high for an average lunch, but my trip to MOR was anything but average. I walked out with a whole other lunch for the following day, plus a complimentary piece of sweet, chewy Turkish Delight dusted with icing sugar. I winced when I encountered the bright sunshine. Edmonton was still basking in the new warmth, and I was still ill.

Still, you're supposed to feed a fever, right? Even a Spring one? If so, MOR was the perfect place to feed a Spring Fever with Mediterranean medicine. ▼

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Join the Century Grill for the wrap-up party of the Nuit de Dames next Wed, May 14 from 7 pm. Like every Nuit de Dames, this one will feature half-price bottles of wine, complimentary skincare products, chocolate fondues and cheese plates; unlike the other Nuits, this one will also feature the drawing of an ultimate Ladies' Night Pampering Package, which includes four tickets to Kanye West, a limo and spa packages and a dinner for four at Century. C'est bon.

Dish Weekly spills the beans on culinary events in Edmonton. Have something our city's gourmets should know about? Send an e-mail to dish@vuwweekly.com.

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Chopstick skills leads to better sushi enjoyment

BILL RADFORD / bill@vancouverweekly.com

I tend to get very excited about sushi, even though I don't really know that much about it. I don't think I'm alone in this. The idea of sushi is exalted by the culturally inclined to a point where the word has nearly become a charm. When I'm talking to a girl, and I say "sushi," I see fireworks light up in her eyes. The fireworks always seem kind of plastic, because I'm sure neither of us really knows what we're talking about, but who doesn't like fireworks? Of course, there are some girls who say they don't like fish, but I'm not interested in girls who aren't interested in my charms.

Sometime in the last few weeks, while fantasizing about awakening the fireworks in some imaginary girl's eyes, I remembered there was a sushi restaurant near the University that I'd never been to: **Yokozuna**. I'd walked past it many, many times without really giving much thought to its bold, capital red letters. The location was perfect. I decided to check it out.

My friend and I entered a small restaurant with about half a dozen small tables and comfortable wooden chairs. Along the walls, there were a few sectioned off rooms with the traditional seats built into the floor. White canvas sheets hung from the ceiling in a few places, featuring paintings that looked hastily authentic. The restaurant was quiet and welcoming. We were greeted by a friendly woman with a smile and a genuine Japanese accent.

USHERED TO OUR TABLE, we began to scour the menus. Unfortunately, there were no pictures. This was a problem for us because we weren't certain what most things were, but we were still trying to pretend we were aficionados. We resorted to hushed whispers, trying to decide what to order. There was only



SUSHI MON - FRI (11:30 AM - 2 PM & 5 PM - 9 PM)
YOKOZUNA
8409 - 112 ST, 430.3673

one other group in the restaurant, but we couldn't let them know that we'd temporarily forgotten what "sashimi" meant. After a little banter, my friend decided to let me order for the both of us, and I picked out a few things that looked interesting.

The first thing to arrive was our order of salmon sashimi.

"Oh, look," I said. "Beef tataki!"

"No," my friend corrected, "that's the sashimi."

No matter, it looked delicious and I was glad I'd ordered it. Turns out, sashimi is slices of raw fish. I had a feeling I would forget that again. The six thick, succulent slices of salmon before me were pleasingly fanned out, leaning against a bed of lettuce and onions. On the front two corners of the tray, wasabi and ginger were provided. The salmon glowed pink in the light.

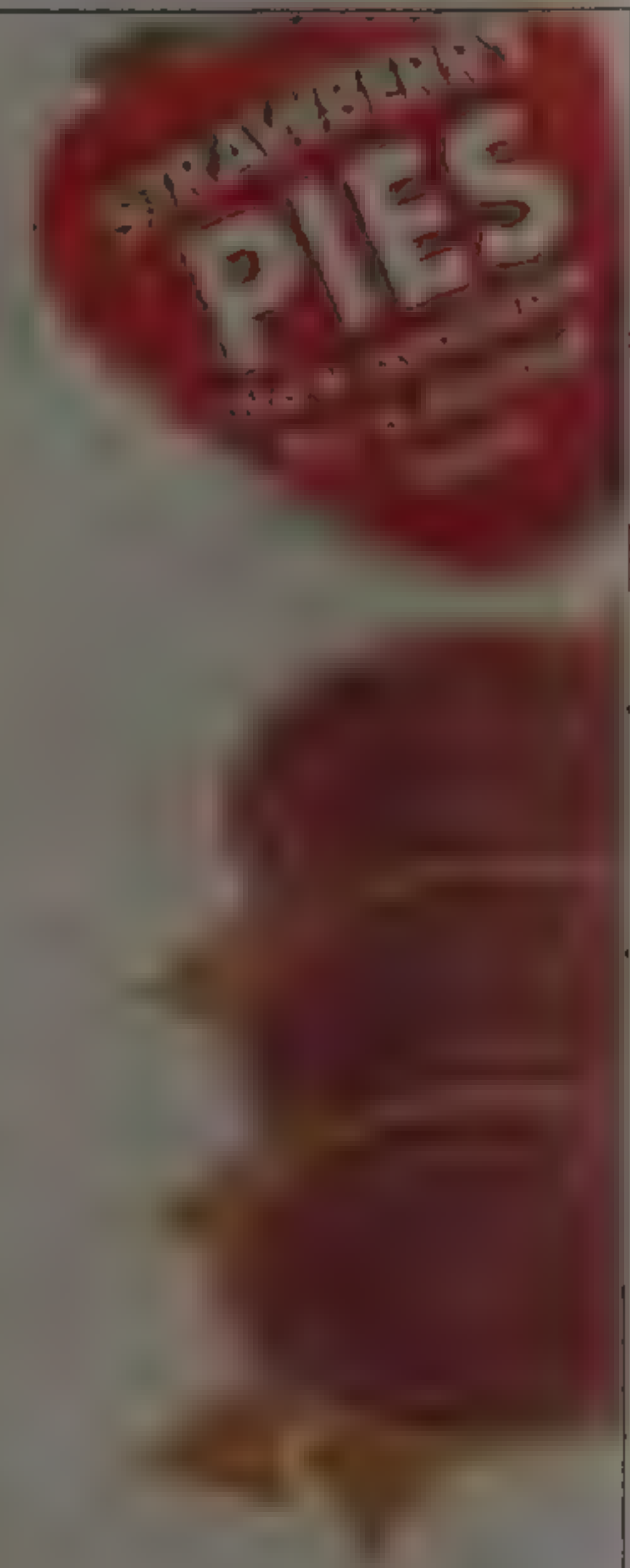
It was smooth and tender in a way that people who refuse to try sushi will never understand. The way the juicy slices lolled in the soy sauce soaking it up, was hypnotic. The way it gently slid down my throat, divine.

The next two dishes arrived in quick succession: a mango roll and the foreshadowed beef tataki.

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mango roll had sounded most interesting. It contained salmon, cream cheese, shrimp, and a standard roll of sushi. When I tried my first piece, I was impressed, but slightly disappointed I couldn't taste the mango. Four pieces later, the morsel crumbled between my chopsticks and I had to eat all of the ingredients separately. This confirmed that there was indeed a slice of mango in there. It was juicy and ripe.

The beef tataki wasn't what I'd expected, but it was up to the standard the other dishes had created. The dish consisted of raw pieces of beef lying in a vinegary sauce, and it was topped with green onions and a red mixture reminiscent of salsa. It had been recommended to me by another friend, and I could understand why. It didn't quite fit with my preconception of "sushi," but that's part of why I liked it.

DURING NEARLY EVERY outing for Asian food, the discussion will at some point turn towards chopstick technique. My technique is practiced, and I was able to give my friend a couple small pointers. For example, I suggested that she hold them at an angle instead of plunging straight downwards. Ironically, it was immediately after I claimed competence that the mango sushi morsel crumbled between my wooden pincers. C'est la vie.

For those who've never quite got

the hang of chopsticks, I'd say they're missing out. You are ostensibly putting the same food into your mouth, but it just feels so much more authentic with the Eastern utensils of choice. My advice is simply to persevere. You will eventually become proficient, even if your grip is a little unorthodox. I've gotten to a level where I can now handle fairly minor mechanics, such as picking up a piece of pink ginger and laying it over top of my next bite. It took a bit of work, but it was well worth the effort.

After we polished off the mango roll and beef tataki, I still couldn't tell if I was full. Some food settles into your guts and turns to cement, but sushi leaves you feeling light and fresh. It makes me think that it's probably healthy, but I have no real basis for that.

Since we thought we were still hungry, we ordered another order of sashimi. This time, we ordered the tuna. The six slices were fanned in the same pleasing way they had been with the salmon, but this time they were white instead of pink. And they were even more tender, melting in our mouths.

Heading home, I realized I'd tricked myself. I had indeed been full before the final round of tuna, but I didn't regret ordering it. I was satiated. And then I started to become drowsy. It may have been all the food, or it may have been the tea, but it was certainly a potent force. I lay my head on my pillow and let my mind wander off. Dreaming of culturally inclined girls and fireworks, I smiled. ▽

ITALIAN

BY JESSICA KATZ

informed us that if we weren't thrilled with the wine, she'd bring us something different. Although the restaurant bills itself as fine dining, there wasn't a smidgen of stuffiness. It was a fun and upbeat atmosphere; behind the counter, lined with hundreds of pictures of previous guests, I even caught a glimpse of the chef and manager doing a little dance.

Unable to decide on dinner, I asked our waitress if I could make a substitution to one of the pastas. She cheerily went to check and assured me that it would be no problem. Penne Pazzo (\$22) it was. The original dish was penne pasta, chicken, and mushrooms in a tomato cream sauce. My rendition substituted broccoli for the chicken and tomato sauce for the tomato cream sauce. My husband was in the mood for Trout (\$22).

AS WE NIBBLED our bread and sipped our wine (which didn't need to be sent back), our waitress popped by periodically, refilling our wine glasses, keeping us updated on the progress of our dinners and divulging interesting tidbits of information. Immersed in conversation, I abruptly stopped mid-sentence when my eye caught two gigantic plates heading our way. Platters would be a better word. Our lovely waitress deposited our humongous dinners and was back in a flash with fresh parmesan, hot peppers and fresh ground pep-

per, smiling happily and chatting pleasantly all the while. I wished I could steal some of her "joie de vivre." I decided to tackle my dinner instead.

Both plates looked beautiful. Huge and round, they each featured vibrant designs around the rims, but it was the food, threatening to spill over from the centre, that was the focal point. Unable to resist, I dug in. Crisp florets of broccoli and garlicky mushrooms were swathed in a chunky, zesty and utterly delicious tomato sauce. The flavours worked amazingly well together and the pasta was perfectly cooked.

My husband's trout was equally impressive and, although it was a sizeable piece, it seemed almost tiny compared to the massive mound of pasta and wedges of roast potatoes that flanked it on either side. Nestled in next to it was half a lemon. Not a tiny little slice but a huge half. A nice touch. The trout was deemed moist and flaky before quickly disappearing. And although I've never understood the pasta/potato combination, there were no complaints from the other side of the table.

"Just one more bite" a few too many times led to a happy but extremely overstuffed belly. Bad planning—my stomach would have made the perfect resting place for the Belgian chocolate/peanut ice cream. I'll pace myself better next time.

Pazzo Pazzo serves up serious Italian food, but without the attitude. Exceptional waitress, delicious dinner and delightful experience. Go, but go hungry. ▽

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Play explores barriers between imagination and real world

PAUL BLINOV / blinov@vueweekly.com

Suicide has an understandable way of darkly tinting any retrospective glances into the deceased's past: Every bump in the road becomes an overlooked cry for help, and every gloomy work seems like a written goodbye—which is exactly what many critics thought Sarah Kane's final play, **4.48 Psychosis**, could be seen as. The controversial British playwright's 1999 suicide spread a black haze over all of her plays, but particularly her final work: during its initial, posthumous run, one reviewer wrote, "How does one review a 75 minute suicide note?"

But rather than stick to that glass-completely-empty consensus, director Amy DeFelice has been using what the late playwright herself said about the work as a divining rod to guide her indie production of *4.48 Psychosis*.

As she explains, "There was one particular quote about the play where [Kane] says it's about psychotic breakdown, and 'what happens to a person's mind when the barriers which distinguish between reality and different forms of imagination disappear, so that you no longer know the difference between your waking life and your dream life, and you no longer know where you stop and the world starts.'"

A dark meditation on life, surely, but *4.48 Psychosis* certainly wasn't a hastily written goodbye to this cruel world. Kane worked on the script for several years before her

PREVIEW

FRI, MAY 9 - SAT, MAY 17 (8 PM)

4.48 PSYCHOSIS

DIRECTED BY AMY DEFELICE

WRITTEN BY SARAH KANE

STARRING LORA BROVOLD, CLARICE ECKFORD,

MELISSA THINGELSTAD

TRANSALTA ARTS BARN (10330-84 AVE), \$15-\$18

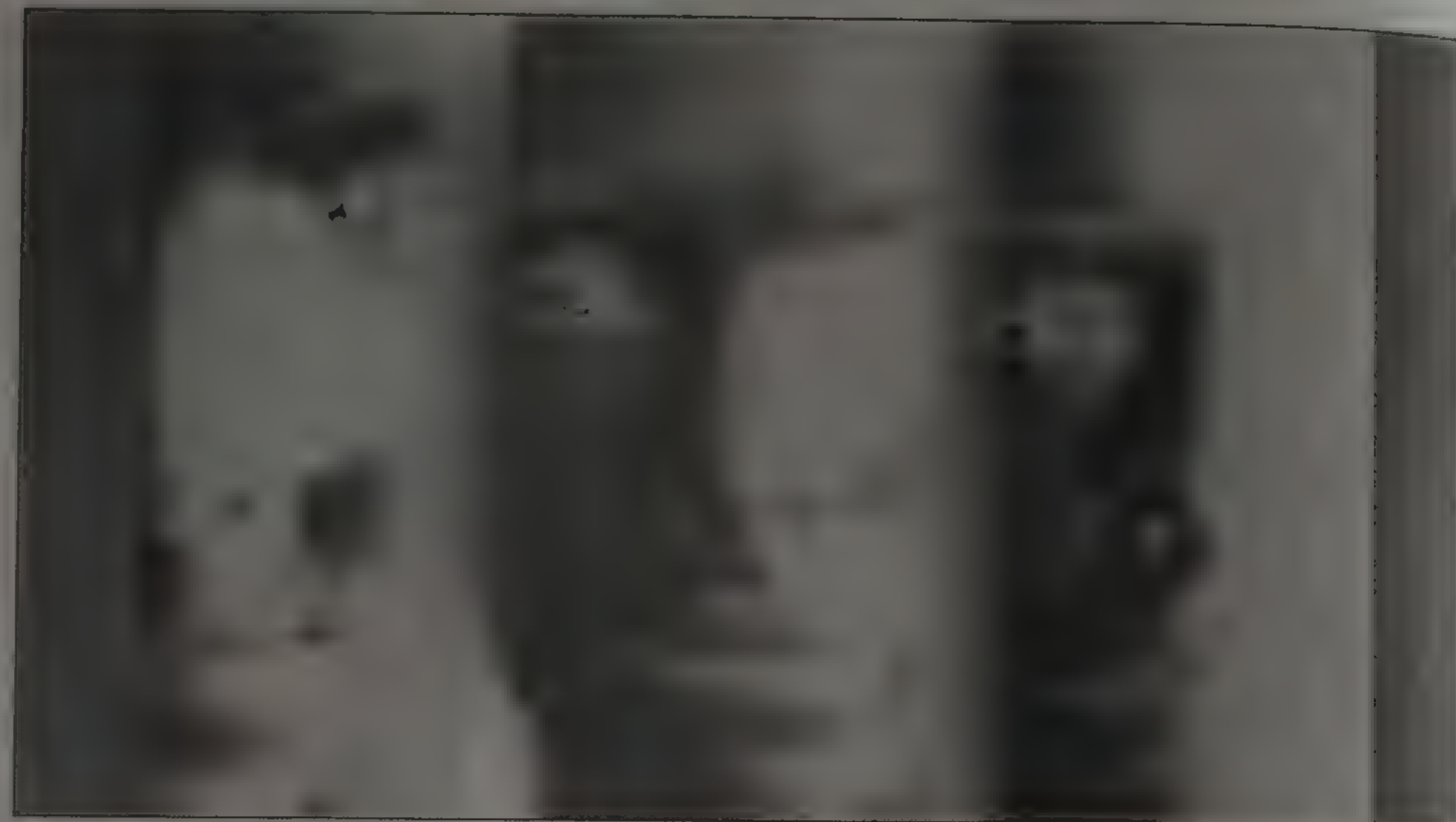
death, putting as much emphasis on the language and rhythm of the play as she did on its bleak subject matter. On paper, it reads like a concrete poem, lacking stage directions or even any set characters as it darkly muses about mental illness, doctor's prescriptions, and unconditional love—but that openness leaves a director with notably blank blueprints to toy with. How big (or small) of a group of actors do you assemble?

DEFELICE IS KEEPING her cast tidy, gathering only a trio of actresses to flesh out the bare-bones script. And while she's found that Lora Brovold, Clarice Eckford and Melissa Thingelstad have taken well to the "very physically and emotionally draining play," she had another reason to cast the ladies she'd chosen.

"All of the actresses are about the same age as Sarah Kane when she was writing it; I thought that gave a very interesting quality," she says.

And while *4.48 Psychosis* may be abstract in concept, DeFelice finds Kane's work anything but directionless.

"Sarah Kane's a writer who has something to say. I feel worried some-



times that people just sort-of go 'Oh, I want to write a play,'" she explains. "But she was a writer with so much passion behind her work that they're exciting to work on, and I think exciting to see. There's so many things to want to write about in the world right now, and I worry that we don't always do that."

Of course, DeFelice could have chosen to present one of Kane's lighter works; after all, she was originally attracted to Sarah Kane after seeing a performance of her penultimate piece, *Crave* (coincidentally, that

show is also gracing an Edmonton stage later this month). Having seen that play already, however, is exactly why she couldn't do it herself.

"I'm often attracted to a play I haven't seen," she explains. "It's like, unless somebody else does this, I'd better, so I can see it!"

Tackling the challenging piece seems to be a good fit for DeFelice's company, Trunk Theatre, which bills itself as presenting "contemporary theatre of ideas." Having taken shape only a few fringes ago, she's already seen

five sterling nominations grace the company's humble number of works. *4.48 Psychosis* will make for a darker addition to Trunk Theatre, but DeFelice is determined to present the play as more than just a tragic goodbye.

"I can see that she can be so misunderstood as a writer," she says. "People have had more time to consider what she's actually writing about since she wrote the plays, but people do the plays for the wrong reasons. It almost feels like that's a reduction of the play, to think it's only a suicide note." ▼

Gay parents can't get no satisfaction in *Cherish*

MATTHEW HALLIDAY / matthew@vueweekly.com

A rarely-produced play by New Zealand writer Ken Duncan, ***Cherish*** really is a great find for Northern Light Theatre artistic director Trevor Schmidt. It demands a wider audience than it's received.

Ostensibly, *Cherish* is about two gay couples who want kids—Tom and William and Jess and Maeve. Jess and Maeve have two children, fathered by Tom, but now, Tom has asked Jess to be a surrogate mother for another child, to be given to himself and William.

As the due date comes nearer, Jess realizes she's not going to be able to give away the baby. Tom is devastated, Jess is remorseful, Maeve is defiant and William, older and accustomed to disappointment, encourages the much younger Tom to let it go—which he doesn't, of course. The drama that ensues is about much more than custody and parent's rights, and it's about a lot more than gay parentage as well (though all

REVUE

UNTIL SUN, MAY 11 (8 PM)

CHERISH

WRITTEN BY KEN DUNCAN

DIRECTED BY TREVOR SCHMIDT

STARRING NADIE CHU, SUE HUFF,

BRAD LOUCKS, RICHARD MEEN

THE THIRD SPACE (11516-103 ST), \$18-\$20

that's in there).

The four characters, and their relationships with one another, represent just about every permutation of conflict imaginable. Sure, it's a convenient little device, but it doesn't come off like one. Maeve and Tom come to nearly despise one another. Maeve and Jess have to come to terms with Jess's sometimes more-than-just friends relationship with Tom. And when a legal challenge is thrown down that could destroy William's career and reputation, Tom is forced to choose between his relationship and his child. Of course, the choice is impossible.

And that's the crux of the play. How



to accept that we can't have the things we most desperately want? William, as played with a weary knowingness by Brad Loucks, seems to have figured it out (his personal anthem being the Rolling Stones' "You Can't Always Get What You Want") but he doesn't seem to be much happier for it. The impul-

sive Tom certainly hasn't figured it out. Maeve hasn't. Jess might be getting there, but then again, she's not letting that baby go.

THE WEB OF interdependence—financial, emotional and sexual—between the characters provides a wealth of conflict, heartbreak and unexpected alliances that rings true to the exhilarating and maddening unpredictability of real-life relationships.

The performances are great as well, especially those of the two parents. As Jess, Nadien Chu is required to have a number of on-stage meltdowns, and she plays them with just the right emotional cadence and intensity. Richard Meen as Tom is nearly as good, playing a man old enough to yearn for parenthood but young enough that he still feels that if he wants something badly enough, he's entitled to it. (We see similar wish fulfillment in Maeve, who at one point says that when she imagined herself

as a mother, "It was always my child. There was no father.")

There are a few noteworthy weaknesses, though. I've said it before and I'll say it again—PowerPoint has no place in a theatre. In between scenes there are projected multimedia scene transitions, images of babies and childish drawings and toys and so on... it's cute at first but eventually becomes cloying, especially since there are so many of them, given the brevity of most scenes. Some of the musical choices are a little suspect as well. In particular, there's one wrenching scene in the second act that loses almost all its effect when the lights dim for a scene change and a peppy soft-rock tune starts up.

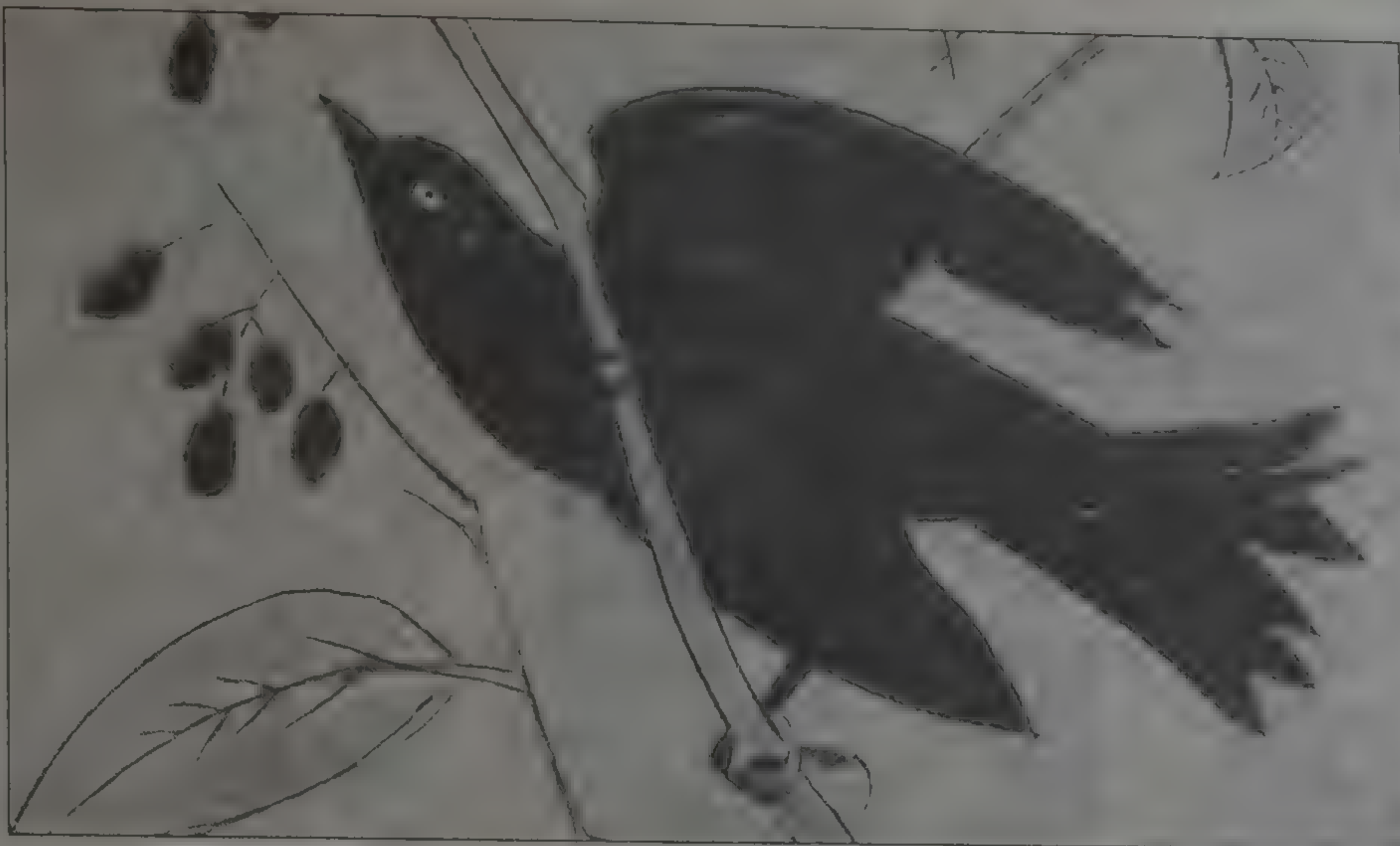
And the first act, at least on this particular night, seemed a little flat. It wasn't until the second act that the cast really seemed to click with one another—but when they did, this fine and deserving (if little-seen) play received a production worthy of its merits. ▼

Jeff Sylvester captures flights of fanciful birds

JEFF SYLVESTER / marychrista@vuwweekly.com
 In a flock: a glossy black bird, a bluebird the colour of a bluebird, a chickadee, a woodpecker, a sandpiper, and a hand-drawn bird. Beaks gape open, and a small black beetle is seen over a hapless bird. The birds' bodies twist and turn, captured in a simple graphic style and rich vintage palette that recall folkloric woodcuts, idealized Oriental scenes, and darkened Victorian parlours. The birds are from the natural world, but caught in the decorative one: their backdrops are subtle patterns rather than landscapes, recessed into blocky wooden frames and bordered by complimentary patterns, like the most artful of cages.

"They're more like carved drawings than paintings, in a way," explains Edmonton-based designer/artist Jeff Sylvester. "I'm working with softer wood, which allows more gesture working with the tool. I've sanded into the wood in places to show the fibres and painted and glazed it to finish. The patterns are ones I've created or catalogued, paired in a way that I feel relates to the birds. It's a [decorative] process."

BIRDS HAVE ALWAYS lurked at the periphery of his life. Sylvester's childhood backyard was avian nirvana, hosting a procession of birds through



PREVIEW UNTIL TUE, MAY 13
AN EXHIBITION OF NEW WORK
 BY JEFF SYLVESTER
 THE FRONT GALLERY (12312 JASPER AVE)

the year, and his taxidermist father guaranteed he was surrounded by stuffed ones. While casting around for a new focus for a body of work, one

that had a unified theme, a friend (called "Robyn") pointed out many of his paintings used birds as elements and suggested he bring the creatures to the forefront of his work. His wife gave him a book on regional birds, and Sylvester set about researching and sketching his new subjects.

"I came across this Audubon book while I was already committed to this style, and it reinforced this idea,"

Sylvester notes. "He added an artistic side to scientific and factual visual reference, add a lot of personality to the birds. I'm referencing his approach and taking that a few steps further—none of these are accurate representations of their behaviour or habitat, but they are my sort of interpretation. I'm recreating them in a different world, and their personalities have changed in my translation." ▽

Dissent now more relevant than ever

MATTHEW HALLIDAY / matthew@vuwweekly.com
 It's only been two months since the well-received reprisal of Beth Graham and Daniela Vlaskalic's *The Drowning Girls* (co-written with Charlie Tomlinson) at the Citadel, and already another Graham/Vlaskalic remount is back on local stages.

Kill Your Television is remounting *Comrades*, the pair's 2000 Fringe play about Italian-American anarchists Ferdinando Sacco and Bartolemeo Vanzetti, immigrant labourers and political agitators who had the fortune—or misfortune—to be political radicals and labour activists during the heyday of the American labour movement, eventually unsettling the powers that be enough to find themselves wrongfully accused of murder and imprisoned on farcically thin evidence in 1920. They were executed seven years later.

The play begins with the pair as a couple of young naifs arriving at Ellis Island in 1908, exulting in the promise of American freedom and prosperity after the hand-to-mouth livelihoods they barely scratched out in the old country. But it doesn't take long for their idealism to be derailed. Working long hours at filthy, menial jobs for little money, the two take to distributing subversive literature and inciting unrest amongst their fellow proles.

Graham and Vlaskalic's script is

REVUE UNTIL SAT, MAY 10 (8 PM)
COMRADES
 DIRECTED BY KEVIN SUTLEY
 WRITTEN BY BETH GRAHAM,
 DANIELA VLASKALIC
 STARRING NATHAN CUCKOW, KEVIN COREY
 CATALYST THEATRE (8529 GATEWAY BLVD)
 \$15 - \$25

based on actual letters the two wrote to one another while imprisoned, as well as other historical records, and the most fascinating part of the play probably lies in dissecting how the two men's personalities and passions play off one another. Vanzetti (Nathan Cuckow) is the more idealistic of the two, a rabble-rousing orator and propagandist. Sacco (Kevin Corey) is a committed idealist as well, but first and foremost he's a family man, having married and fathered two children since arriving in America. Sacco's allegiances lie more with his family than with politics—though he can't drag himself away from the cause.

THE EPISTOLARY FORMAT is revealing, though in the early part of the play it would have been useful to give the audience a little more background about their work prior to arrest. After a strong opening sequence with the two setting sail from Italy, the 12 years between their arrival in America and their imprisonment is glossed over.

But after the trial begins, things pick up again, with Cuckow and Corey playing Sacco, Vanzetti, a host of trial witnesses and their own prosecution. The scenes come swift and savage, a rousing speech here, a jail cell lament there, and a fast-moving sense of theatrical urgency. The script gets craftier and Cuckow and Corey respond to it in kind.

The manner in which the "poor shoemaker and the good fish peddler" go to their deaths is defiant—the injustice is plain and the pair's commitment unwavering. If the historical record is anything to go by, the script's depiction of their final moments may not be far off. "If it had not been for this thing, I might have lived out my life talking at street corners to scorning men... [our] agony is our triumph," Vanzetti is reported to have said to a journalist not long before being strapped into the electric chair.

Kerem Çetinel's simple set design is fantastic. Without touching anything on-stage physically, he's able to simulate a courtroom, a jail cell, the dim bowels of a trans-Atlantic ship, and the streets of Boston with nothing more than a few changes of lighting. The sparing use of songs from Woody Guthrie's 1947 album *Ballads of Sacco and Vanzetti* adds just the right mixture of pathos to a funny, moving, inspired and inspiring piece of docudrama. ▽

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Double bill means double the fun

JAMIE REINHART / reinhart@vviewweekly.com

We've all been to the library and we've all encountered some sort of romance in our lives but not in the way that Stewart Lemoine displays it in his double feature *What Gives?* and *Revenge of the South Sea Bubble*, put on by Teatro La Quindicina.

Revenge of the South Sea Bubble is set in a library that doesn't look much like a library at all but it adds another layer to the jokes, like when Farren Timoteo goes and looks for a book on the shelves that are way too close together or in the way that Andrew MacDonald-Smith's desk looks more like a small high school teachers' desk than any librarian's. The humour is on a fine line between cheesy and clever—and by cheesy I mean obvious library jargon that needed to be said—but it works. *Revenge* is a twisted journey where Glory-Ann Beumark (Kendra Conner) and Chance Morton (Andrew MacDonald-Smith) are trying to find out why Mabel Hubble (Tess Degenstein) and Vasco (Farren Timoteo) are searching for a specific, mysterious book at the public library.

MacDonald-Smith leads you through the noirish tale as a strict librarian who finds it hard to get away from the day-to-day routine of his job. It is hard not to compare Connor's character to Penny from *Inspector Gadget*, with her know-it-all attitude for everything and anything that's not her business.

Timoteo is exceptional with his animated, quirky facial and body expressions. Also incredible is the talented and beautiful Degenstein who pulls off a dance routine that would make Napoleon Dynamite jealous, especially with her dance partner being an inanimate object.

REVENGE IS A PERFECT set up for the musical comedy *What Gives?*. The first time *What Gives?* was performed was in 1986 as part of the Fringe Festival and the play hasn't been



REVUE

THU, MAY 1 - SAT, MAY 17 (7:30 PM)
WHAT GIVES? / REVENGE OF THE SOUTH SEA BUBBLE
DIRECTED BY STEWART LEMOINE, DAVINA STEWART
WRITTEN BY STEWART LEMOINE
STARRING KENDRA CONNER, TESS DEGENSTEIN, ANDREW MACDONALD-SMITH, FARREN TIMOTEO
THE VARSONA THEATRE, \$19 - \$22

seen since 1994. Now, 14 years later, it is hitting the Varscona stage with Jeff Haslam as the director.

What Gives? is set in a loft where MacDonald-Smith and Timoteo play two characters who are trying to write a hit musical Broadway show but are struggling. The play really heats up when Degenstein and Connor show up uninvited to seduce the guys with each note that slips past their lips.

The jokes are more clever than they are in *Revenge*, even if there are

fewer of them, leaving more room for catchy and entertaining musical arrangements. Connor steals the audience's attention while trying to find her role in the musical with the song "Baby Legs." The song that would surely send them to instant fame is the comical jingle "Shanghai Stir-Fry" which is about, well, Chinese food. The song works so well and the way the actors perform it makes me wish there were more songs about Chinese food, and judging by the audience's reaction I don't think I'm the only one. As in *Revenge*, Timoteo is the most enjoyable with his energy way up, singing a ridiculous song about his shoes.

When looked at on their own the plays are all right, but when packaged together as a double feature *What Gives?* and *Revenge of the South Sea Bubble* form an epic journey filled with laughs, love and music. And Chinese food. ▽

Fire hot, but cools off a little in the second act

JAMIE REINHART / reinhart@vviewweekly.com

With a name like *Fire* you would think there would be a chance of seeing explosions and pyrotechnics on the stage. In this play though, the only explosions and pyrotechnics came from the actors performing at Citadel Theatre.

Fire is about a battle of two brothers, one destined to be rock star and the other destined to be a televangelist. The destined rock star is Cale Blackwell (Ted Dykstra) who is based on one of America's original rock 'n' roll bad asses, Jerry Lee Lewis. The destined televangelist is Herchel Blackwell (Rick Roberts), based on Lewis's cousin in real life, but in the play they are brothers.

To make the good versus evil battle a little more entertaining, Molly King (Nicole Underway) is on the fence between the two in a love battle of heaven and hell. The battle starts out a little slow—just ask the guy beside me who was falling asleep 15 minutes in.

The beginning sets up the audience to make it seem like they are in a church and are involved in the play. From there the remarkable set switches constantly, ranging from bars to television studios to hotel rooms. The wardrobe is just as incredible as the sets; Watching the sets switch and the anticipation of what a character might be wearing in the next scene was entertaining on its own.

ACT ONE IS BY FAR better than act two, simply because there are more scenes of Dykstra igniting the stage. Some of the songs Dykstra performs are Lewis classics like "Great Balls of Fire," "Whole lot of Shakin' (Going On)" and "Good Golly Miss Molly." The reli-

REVUE

UNTIL SUN, MAY 18 (7:30 PM)
FIRE
DIRECTED BY JAMES MACDONALD
WRITTEN BY PAUL LEDOUX, DAVID YOUNG
STARRING TED DYKSTRA, RICK ROBERTS
CITADEL THEATRE, \$48 - \$73

gion and rock ratio is pretty even in act one, but by the time act two comes around it feels more like being at a church than at a play.

Act two is a battle between boredom and entertainment whereas act one is a battle between a church sermon and a rock show. The rock parts are far more enjoyable than the religious parts and a big part of that is the performance of Dykstra. When he's on the stage he steals the show. All of the actors have a lot of energy but when it comes down to the most noticeable it's Dykstra who demands the audience's attention. It isn't just the parts where he sings and plays piano either; the shift from party lifestyle to burning out is also displayed perfectly.

The political aspects in the play—the way politics and religion become intertwined in a senatorial election—are something that had meaning when the show first premiered in 1985, and that meaning is easily applicable in the world we live in today. In fact, the message might even stand clearer now than it ever did before.

The story here is great but it might work better if it were cut down to one act so that some scenes, mostly the religious ones, aren't drawn out for so long—less Jesus and more Satan. No matter if you are religious or not, though, there is something for everyone in this show and something for everyone to relate to. One thing for sure is that you will be informed and entertained by *Fire*. ▽

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Sagmeister says the future of design is science

PHOTOGRAPH BY STEVE GRANITZ / MANTON

"Intelligence can work very much against you," cautions Stefan Sagmeister. "I have seen stupid ideas that could only be done by a really intelligent. As you get older, you get used to being right, and you mostly are, but it also means you can defend a stupid notion very well."

New York-based Sagmeister is a highly lauded, accomplished and inventive graphic designer and typographer, one of a handful of people in the industry who are considered original rock stars. Part of his status has been conferred by his work with actual rock stars—David Byrne, Aerosmith and the Rolling Stones are on his client list, and he has a Grammy for a recent Talking Heads boxed set nestled among his other awards—but his creative reputation has been sealed by a certain boldness of approach. His success is less a consequence of inherent raw genius than a relentless inquisitiveness he cultivates, animating his work and pushing him to reach for unexpected, often funny, ways of expressing ideas and provoking thought.

"I was born five miles south of the German border. Spontaneity does not come easy. Clichés have some truth in reality, and the cliché of German planning versus spontaneity ... I struggle with it, with my nature," he offers, leaden Austrian accent underlining

PREVIEW

THU, MAY 8 (6 PM)

THINGS I HAVE LEARNED SO FAR IN MY LIFE

LECTURE BY STEFAN SAGMEISTER & RECEPTION
U OF A CONVOCATION HALL
\$25 (GDC MEMBERS/STUDENTS), \$35 (PUBLIC)

He's bright enough to attend what is likely the most fertile meeting of minds on the planet, the invitation-only gathering known as TED (the acronym stands for its attendees' expansively defined fields: Technology, Entertainment, Design), where he intellectually cavorts with heavy-hitting philosophers, scientists, inventors, artists and other assorted brainiacs as they share lines of investigation or current passions. These meetings are, as would be expected, extremely fruitful, spawning novel collaborations and introducing participants to new perspectives on their work.

"I've been going for a long time—eight or nine years. Every year it's a great experience. Without doubt it's my favourite conference," Sagmeister notes.

You can see the roots of his new book project, *Things I Have Learned So Far In My Life*, in a video of a 2004 Sagmeister TED talk (posted on ted.com) on the specific ways design makes him happy. His presentation is characteristically Sagmeisteresque: nakedly earnest, playful, engaging and,



yes, smart. His inner dialectic is fully on, incessant self-questioning propelling him to peel back the layers of a concept he's chasing to its barest possible state, so he can joyfully transform it into conversation or design

IT SEEMS UNFAIRLY limiting to tag *Things I Have Learned* as a 'book' when it's somewhere between contemplative object, exhibition-in-a-box, and hallucinogen. Over 15 mini-volumes—about the size and heft of superhero comics—Sagmeister showcases his magnificent visualizations, creating text out of environments, experimenting with illusions and patterns, and riotously celebrating form, colour, composition and other elements of his craft while distilling his wisdom and experience into pithy max-

ims, punctuated with winsome anecdotes of adventures, misadventures and revelatory encounters

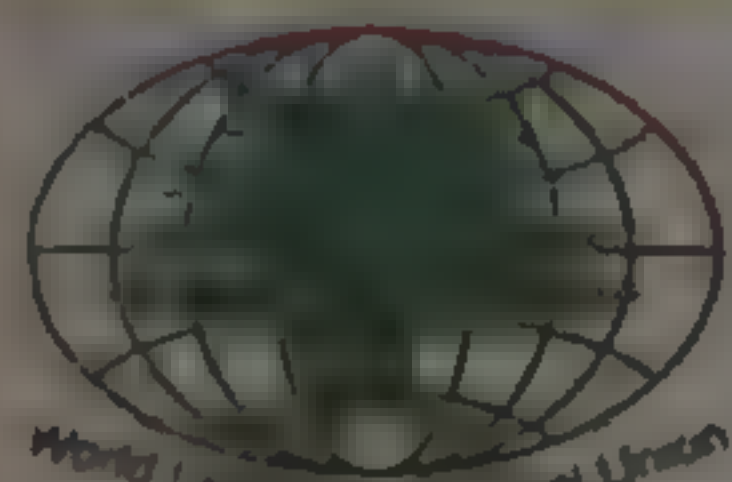
Sagmeister is unafraid to appeal to the emotions or the senses, and asserts an easygoing fluidity between art and design. His work endears itself to many kinds of people, able to delight across demographics

"I'd rather do design for a regular audience," he states. "I think you can be very interested in contemporary art, but I think one of its faults is that contemporary art sometimes only talks to other artists—it can be incestuous. I've found that is misunderstood as purity, but as I get older, the constant approval of peers becomes very narrow. It's much more difficult to be big and good than small and good. Think of movies! If you can draw a mass audience and still be good—that's where my admiration goes."

This expansive philosophy dovetails with what he believes is an urgent task for current and future designers

"I was talking to a scientist who was working on little biological machines at MIT," Sagmeister recalls. "Basically, he was designing life. The science is unbelievable, fantastic, and not discussed in a meaningful way in mass media at all. And yet it's very close to what we do and affective parts of our lives—my guess is that designers will play an incredible role in years to come, and translating these concepts to mass media."

Sagmeister concludes, "What's going on in science, the visualization that in culture, how designers relate that and how it is communicated and developed among scientists and a mass audience: how culture is discussed—designers should be clearly interested talking to people about these things."



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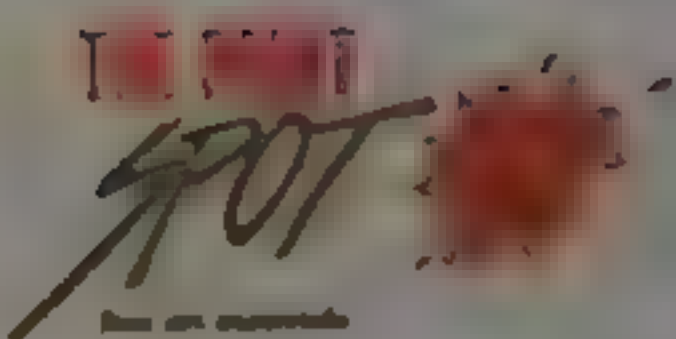
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Reel Waste fest shows problems *and* solutions



tracks the largest exported product from the US to Africa—used clothing. Dealers buy bales from the Salvation Army and elsewhere, then mark them up and ship them off to countries like Zambia, where Luka buys a bale, buses it 10 hours from the capital to the market stall he's rented, and sells what clothes he can, trading the rest for fish. And so a generic, commercial American way of life is not just modeled on TV but on African bodies, adults and children wearing Bart Simpson, Michael Bolton or 1994 Detroit Pistons NBA Champions T-shirts.

Writer-director-producer Shantha Bloemen stitches her T-shirt travelogue into a film-essay about Third World debt: African lands suffered slavery and resource-stripping at the hands of colonial powers, then, post-independence, were impoverished into reliance on the IMF and World Bank. A new economic colonialism kicks in: debt payments, megaprojects imposed by Western financial managers, markets opened up only to be swamped by cheaper, subsidized foreign goods (such as T-shirts) and government-run companies turned over to private investors, who strip assets and lay off workers, many resorting to hand-to-mouth businesses (like selling T-shirts).

THIS STORY HAS been told even more powerfully by a film made a year earlier, Stephanie Black's *Life + Debt*. And near the end, *T-Shirt Travels* stumbles a little on that fine line between seeing Africans as "caught in a trap" they didn't "create or control" and seeing Africans as helpless. It's Luka and his family's resilience and persistent struggle that makes the documentary so resounding a rebuttal to the West's insistence on seeing Africa as second-rate by making it a second-hand dumping-ground. But what of possible solutions: rejigging the clothing export system? Some kind of direct, person-to-person aid? Microcredit for sellers like Luka so individuals can pay back small debts, rather than suffering for their country's mountainous ones? And what about erasing those debts already?

Solutions aren't in short supply in Oliver Hodge's *Garbage Warrior* (Tue, 9pm; VVVV), a jewel of a documentary, three years in the making, not just because it's beyond hopeful to the point of down-right enervating, but because of its subject—Mike Reynolds, an architect of self-sustainable housing. Reynolds looks like a long-retired '60s rocker but, like his crew, he's a driven, passionate, fascinatingly down-to-earth soul. Convinced of humanity's slow self-destruction, Reynolds believes we can do better than survive, perhaps even enhance the planet. In New Mexico, once known for its annihilating nuclear test, Reynolds is a creator, building dozens of homes

(some called "earthships") out of recyclables and reusables: dirt-packed tires (for heating and insulation), beer cans or bottles (as bricks), and glass (for solar heating). The toughest battle for this feisty, fulminating greybeard is wading through the garbage of state bureaucracy in order to fight subdivision laws and pass a bill that approves of his trial-and-error test buildings. North America's tottering, top-down political structure ("American politics is a fuckin' dinosaur that's not gonna make it") only makes Reynolds and his crew's grassroots, cooperative work with the people of the Andamans all the more inspirational—in 2005, they went to the tsunami-ravaged islands to build simple, self-sustainable housing with the people there, and what they accomplish is a model of organic, independent, off-the-grid living. *Garbage Warrior* is a brilliantly constructed film about a larger-than-life, passionate visionary who shows that simple change isn't just urgent, but blindly obvious and well within reach. All we have to do is take a second-hand look at what we're dumping out our back doors. ▽

TOP 10 RINGTONES

- 1) Pocketful of Sunshine
Nataasha Bedingfield
- 2) Lollipop
Lil Wayne
- 3) Bleeding Love
Leona Lewis
- 4) Don't Stop The Music
Rihanna
- 5) Love Song
Sara Bareilles
- 6) Love In This Club feat. Young Jeezy
Usher
- 7) Touch My Body
Mariah Carey
- 8) Low
Flo Rida
- 9) 4 Minutes
Madonna
- 10) Never Too Late
Hedley

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THIS WEEK'S
FEATURE
ARTIST: **MARILYN JUNG**

AN GIBSON / brian@vnewweekly.com

Of North American life's excesses, it's one of the best hidden. One day we may notice, in a back alley, someone fishing in the blue box for recyclables or a moment, we think about it by trying not to think about it.

The not-in-my-backyard issue of garbage, and what we do with our waste, is another unwelcome visitor about to knock on our front doors—we need to face up to it before it suddenly confronts us, as the oil peak and food prices are doing.

So the **Reel Waste Festival**, in a city that's become pretty good at waste management, is a timely collection of films that should serve as, if not a call to action, at least a "can't say we didn't show you."

Exporting Harm (Tue, 7pm; VVVV), produced by the Basel Action Network, opens our eyes to the fate of our computers: 100,000 people in the Chinese town of Guiyu de-soldering circuit

PREVIEW SUN, MAY 11 - WED, MAY 14
REEL WASTE FESTIVAL
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boards, stripping acid, melting plastic, burning wires, cracking open cathode ray tubes. The unbelievably dangerous "underbelly of our consumptive cyber-age lifestyle" is shocking, but our lethal outsourcing of responsibility to the unaware, unprotected poor in Asia can be prevented. Just a glimpse of electronics-piled ditches and e-sludge rivers should be enough to make us, as consumers, spend just a little more time investigating the toxicity of the new laptop we buy and ask a few questions about what will happen to that old monitor we're getting rid of. We can also demand that Europe's Basel Convention concerning the export of techno-trash be strictly adhered to (the US has refused to ratify

it). Contact info for two engaged groups is also offered.

Leslie Iwerks' *Recycling Life* (Wed, 7pm; VVVV), marred by narrator Edward James Olmos' overly dramatic, CNN-announcer-style voice, is an otherwise deeply affecting look at the recent history of workers in Guatemala City's 40-acre ravine of trash. These guajeros—Victorian England's dustmen of the 21st century, many of whom have been living in the dump for generations—sift, sort and recycle others' excess, our guide Charlie even rescuing a cat someone had thrown away to die. But the dump is also home to abandoned children, glue-sniffers and toxic gases. Warning against the pointlessness of pity or horror, this clear-eyed look at the messiness of the garbage warriors' plight ends on a mostly happy note, where near-disaster forces the government to finally clean up the situation.

T-Shirt Travels (Tue, 7pm; VVV) tracks the largest exported product from the US to Africa—used clothing. Dealers buy bales from the Salvation Army and elsewhere, then mark them up and ship them off to countries like Zambia, where Luka buys a bale, buses it 10 hours from the capital to the market stall he's rented, and sells what clothes he can, trading the rest for fish. And so a generic, commercial American way of life is not just modeled on TV but on African bodies, adults and children wearing Bart Simpson, Michael Bolton or 1994 Detroit Pistons NBA Champions T-shirts.

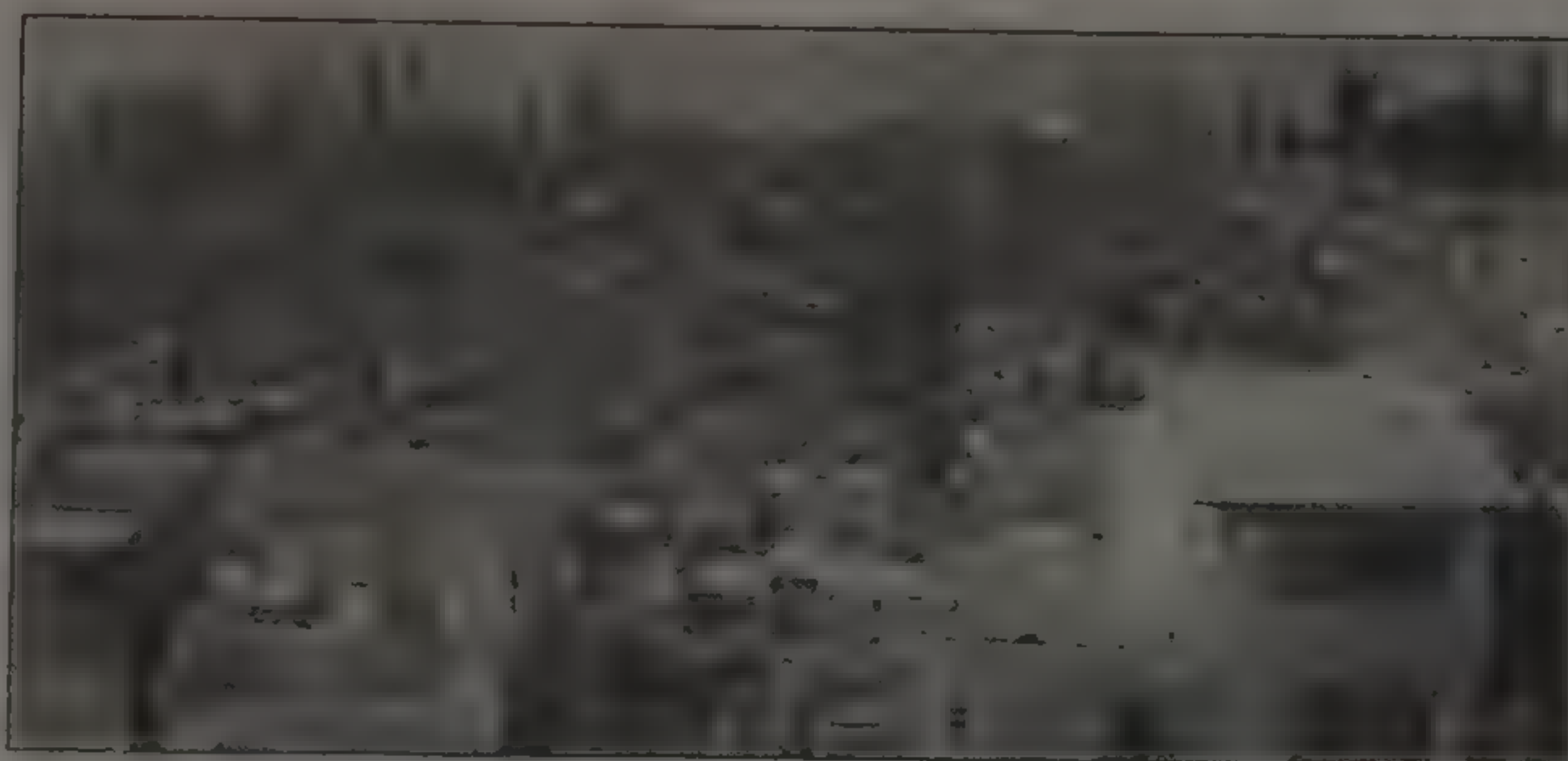
From Canada to Brazil, the detective turns to crime

FLICKS **DVDETECTIVE**
JOSEF BRAUN & BRIAN GIBSON
dvdetective@vuwweekly.com

the subplot until it angles back to the main arc. The frog farm, for instance, is part of a massive corruption scandal which the film argues is symptomatic of a broken political system that's only further exploited and abandoned the poor, leading some to move beyond mere theft and bank robberies to kidnapping the rich for ransom.

But Kohn lingers on the frog farm until it takes on its own odd beauty: tadpoles grow up, crowd their lily-padded homes, then get scooped by the dozens into buckets, put on hooks, beheaded, skinned and deep-fried. If Kohn is suggesting an analogy with teeming Sao Paulo (pop 20 million) and how life can be so cheaply reduced to murder-for-profit (including cutting off and sending body parts, like ears, as proof that a family member is captive), he's smart enough to never make the parallel explicit.

Manda Bala also refuses to pin the blame on the criminal poor or their



hostages from the elite. Instead it targets the unbelievably corrupt politicians, using Jader Barbalho as an example—the powerful governor and congressman from Belém was the head of a government program meant to help the poor of Amazonia but instead used to filch and launder at least \$2 billion.

Kohn's tangential approach builds

tension—though some scenes are a touch indulgent and over-long (extended scenes, along with a director's commentary, are the disc's bonus features). And the elegant, bright camerawork, along with the jaunty Brazilian musical score, builds a fitting sense of the surreal. Hostage-takings have spun off car-bul-letproofing, private helicopter suppliers,

and even subdermal microchipping in major industries. "Mr M," a business man with a lot of net worth sealed in armoured cars, ends up feeling safe after taking a course on anti-drive-by kidnappings; Barbalho talks fighting for the poor; a masked kidnaper says he uses some of his cut of the ransoms to help his slum neighbourhood, paying for medicine or sewage system.

Between these surreal lines, much is said about Brazil's culture of corruption with "impunity," from its beginnings as a colony exploited and extorted by the Portuguese to Sao Paulo's siphoning of people and money from the poor northeast. And Kohn's intriguing approach is, like the web of corruption that *Manda Bala* can only hint at, more complex than it seems. Those aerial shots of Sao Paulo, for instance, work artistically, practically and metaphorically—they're beautiful, strange overviews of a crowded city, its helicopter-padded skyscrapers towering above the slums and protecting the exploiting rich from the threatening poor, and the shots also suggest the corruption and insulation at the highest levels that has only deepened the class divide.

COMPARED WITH the real-life backroom deals and money laundering in Brazil, a pot kingpin in Vancouver sounds like a petty, small-time Canadian drama. But *Intelligence* (Acorn) is the best TV made in this country, at least for two seasons—unable to see the forest of quality for the trees of ratings, CBC cancelled this politically astute, dramatically excellent rating show earlier this year.

Created by Chris Haddock (*Da Vinci Inquest*), the show's first season has finally arrived on disc. (The behind-the-scenes special features are pretty disappointing, though.) The kingpin is Jimmy Reardon, played to the ragged edge by Ian Tracey. He hooks up with Organized Crime Unit boss Mary Spalding (Klea Scott) to avoid a drug charge by giving her what matters in this case and age—information, any inside dope on bigger fish that the national intelligence agency wants fried: weapons dealers, Chinese spies, Canadian businessmen secretly crossing the border on their trade allegiances, and other major shady dealers. Bouncing from Jimmy's world on the streets to Mary's office at the heart of a wire-tapped web of international intrigue, *Intelligence* builds with twists and turns. The first season ends on the edge of a cliff (actually a dive in Seattle).

The show's particular genius is switching of sides. Jimmy becomes a sympathetic anti-hero who's made deal with the greater devil, an intelligence service that uses people to undercover information, tries to suppress the media, and has its own backstabbers. Ted Altman (Matt Frewer) the silently sweating underling gunning for Mary's job. Scott is as sharp as this woman in a man's world who always has to stay a step ahead she wants the coveted top job at Vancouver's CSIS offices. But Camille Scott tends to smuggle away every episode—she's riveting as Jimmy's wife Francine, needy, strong, desperate and calculating by turns, a woman fury both scorned and scorning. **V**

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A judo, a chop chop chop

JOSEF BRAUN / josef@vuwweekly.com

There is no situation from which you cannot escape," promises earnest jujitsu instructor Mike Terry (Chiwetel Ejiofor) in the instantly engaging opening scene of *Redbelt*. It's a promise Terry plans to exemplify to the last, and it simultaneously signifies the ballsy promise of writer/director David Mamet's 10th feature, a taut, inventive, wildly convoluted little thriller that operates unapologetically by the tried and true rules of old Hollywood, the sort of movie that thinks nothing of spelling out its theme right from the start.

The story revolves around genuine, unwavering heroism struggling amidst universal corruption—the setting is Los Angeles, the bad guys are movie people—while the plot continually exploits bald artifice in the name of forward motion and an ever-tightening net. There is from start to finish no lack of panache, or jazzy craftsmanship, or conviction. Though people repeat themselves a hell of a lot, the dialogue bounces and pops and twists out incremental variations—it's its own kind of martial art, full of bluster and wit so witty you're not even sure it's wit. And, if you ask me, it makes for a great time.

At the heart of *Redbelt's* crisp, clean fictionality is a unity between the ideals of the hero and the filmmakers. Terry is a no-shit guy and, in this case at least, Mamet, greatly aided by cinematographer Robert Elswit (*There Will Be Blood*), directs us a winsomely no-shit movie. Deception, slight-of-hand and conspiracy run rampant, things often strain to make any sense, but every wild reversal is finally earned and every scene plays out with exacting nimbleness. The conditions of the drama are laid out bluntly: Terry's studio is in dire straits financially. His wife (Alicia Braga), who runs a fabric import business on the side, is getting fed up. The martial arts community knows Terry's one of the best fighters and desires to lure him out of his non-aggressive, non-competitive stance

THRILLER

OPENS FRI, MAY 9
REDBELT
WRITTEN AND DIRECTED BY DAVID MAMET.
STARRING CHIWETEL EJIOFOR, ALICIA BRAGA,
EMILY WATSON, TIM ALLEN
★★★★

and get him in the ring where the real money is.

It's Terry's good will that slowly gets him into trouble. He helps a drunk actor (Tim Allen) out of a potentially gruesome bar fight. He accepts a lucrative invite to consult on a movie. He tries to build up confidence in a whacked-out, drug-addicted lawyer (Emily Watson). He gives an expensive watch to a cop friend. Every gesture can seem either disastrous or benign, every new character a potential friend or enemy. Nothing, as they say, is what it seems. The pleasure comes in watching things unfold in the very bizarre causality of Mamet's imagination.

When its mechanics are as respected and continually flexed as they are here, the particular brand of classicism to which Mamet adheres allows for a great deal of playfulness. *Redbelt*, fronted by the seemingly effortless nobility of Ejiofor's performance, emerges naturally out of a cycle of fight movies like *Body and Soul* (1947) and *The Set-Up* (1949)—yet the notion of an African-American mastering an Asian fighting discipline and exhibiting an anachronistic code of honour links *Redbelt* most interestingly to Jim Jarmusch's *Ghost Dog: The Way of the Samurai* (1999). But the most notable difference between Mamet and Jarmusch's vision of the world lies in their attitude toward the rewards of honour and the number of shades applied to those who betray honour. For Mamet, in the end, such matters become as black and white as the old movies he clearly worships, and our satisfaction arises from this implicit moral conviction. Put altogether, it may not be as sophisticated, but man, does it ever make for a knock-out finish. ▼

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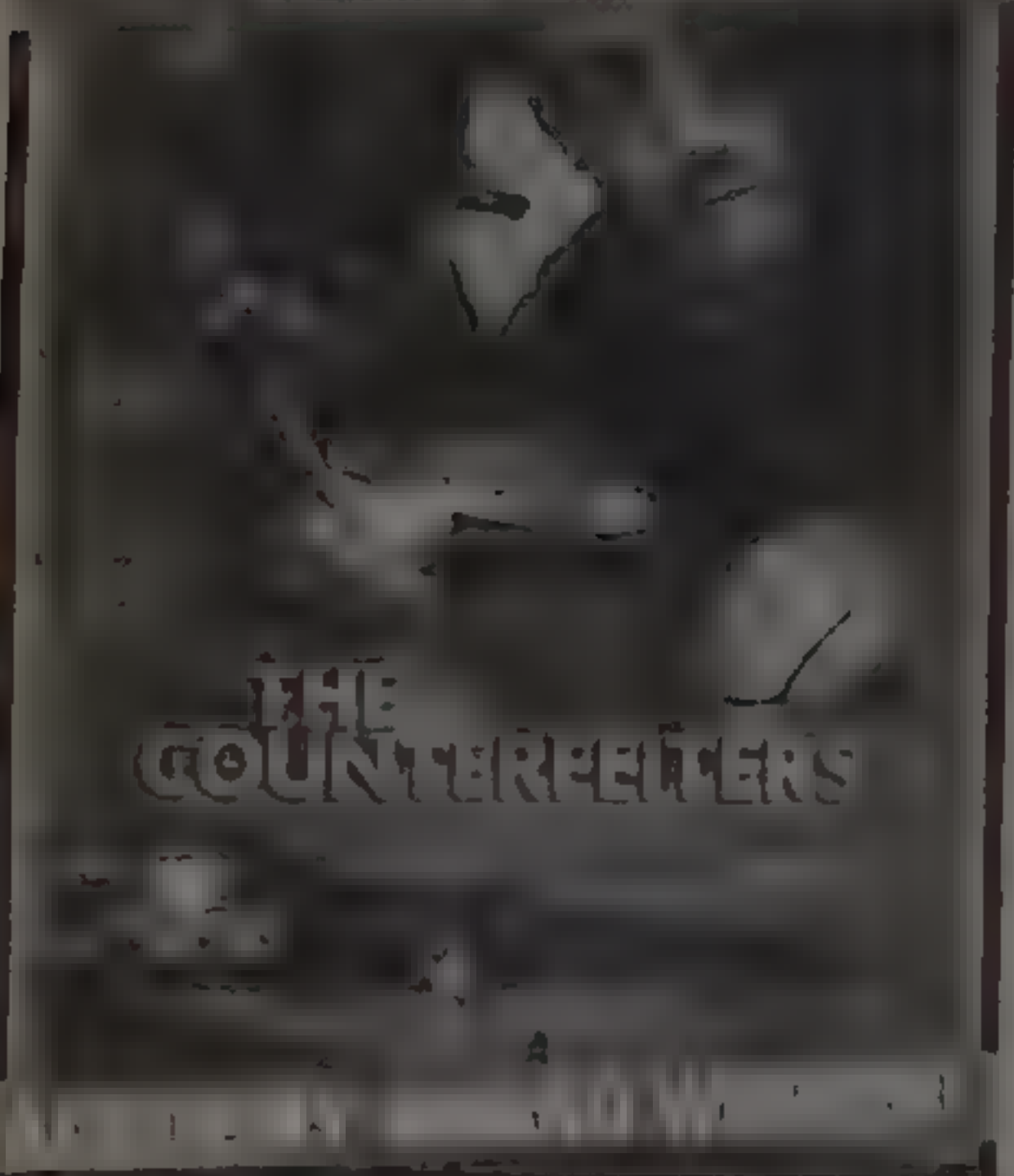
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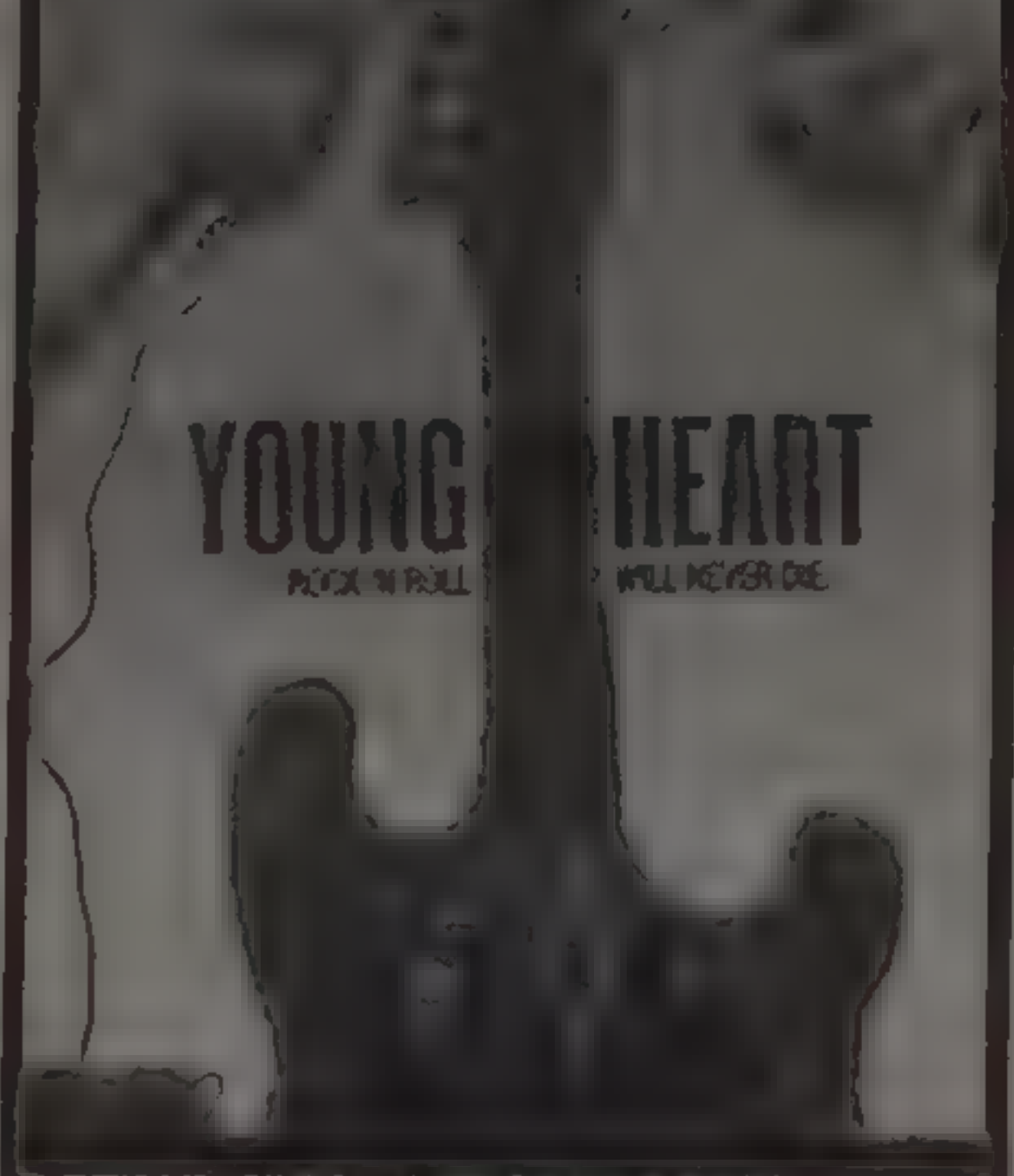


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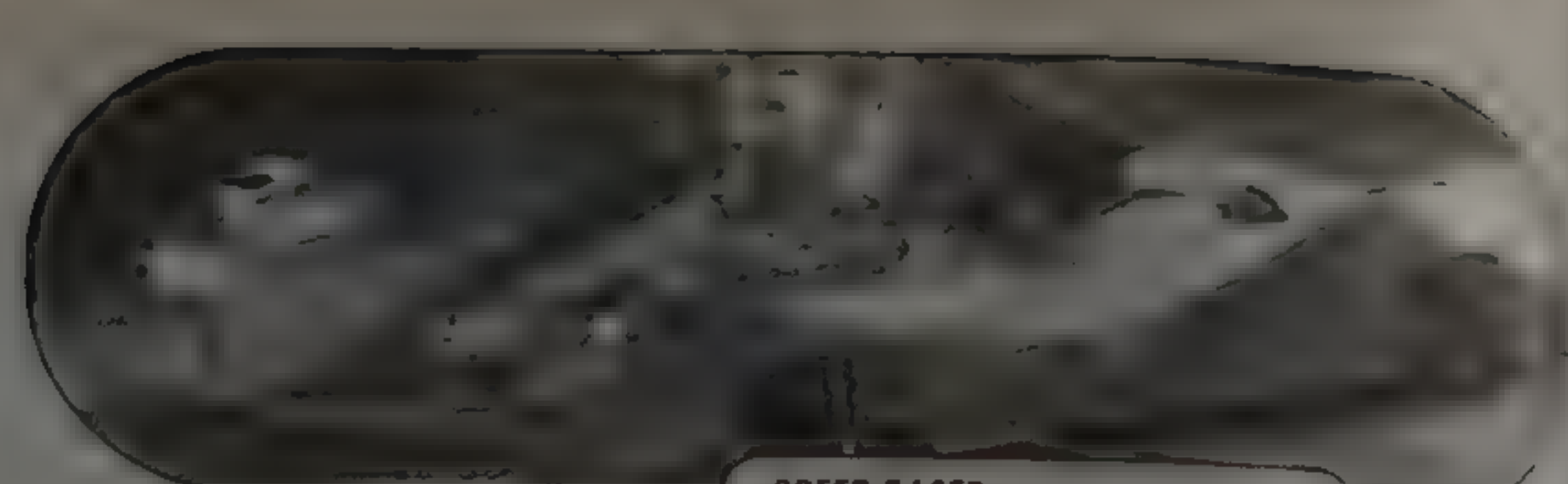


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NIGHTLY 8:00 & 10:10 PM
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QUICK REVIEWS FILM CAPSULES



SPEED RACER

OPENING THIS WEEK

SPEED RACER
WRITTEN AND DIRECTED BY LARRY AND ANDY WACHOWSKI
STARRING EMILE HIRSCH, JOHN GOODMAN,
SUSAN SURANDON, CHRISTINA RICCI
★ ★ ★

OMAR MOUALLEM / omar@vueweekly.com
The most memorable moment of *Speed Racer* comes at the end when the first title card of the end credits swoops across the screen. Not because the movie is unbearable—it's quite the opposite really—but because *Speed Racer* is the first *Matrix*-free movie by the elusive Wachowski brothers in 12 years. In hindsight, it makes sense when comparing the style with the pedigree, but since the brothers' directing style has been cloned time-and-time again, it still comes as a surprise.

While Nickelodeon pushes the premier of *Speed Racer: The Next Generation* (featuring a robotic Chim-Chim) to coincide with the summer blockbuster, Larry and Andy Wachowski are more focused on how to adapt '60s Japanese cartoon characters with seldom moving lips. What they do is accelerate the cars beyond comprehension, saturate all colours to a dreamlike vibrancy and exaggerate absolutely everything else. For the story, however, they also borrow

from the 1997 bust, *Speed Racer X*, also another Nickelodeon attempt to revitalize the series.

If you're unfamiliar with *Speed Racer*, he's a champion boy car racer from a family of racers. Here, he's played coyly by Emile Hirsch. John Goodman (looking a little too Super Mario-esque) plays his dad, Pops, and Susan Surandon is Mom. Almost all *Speed* thinks about is racing. When he's not twisting metal, he's parked on the hill with girlfriend Trixie (Christina Ricci) doing everything non-sexual, or getting his mischievous little human brother Spritle (Paulie Litt) and chimp brother Chim-Chim out of trouble. And sometimes, on those stormy nights, he's mourning his dead brother Rex (Scott Porter).

All the other characters are here too, Sparky, Racer X, Snake Oiler, as well as new villain Royalton (Roger Allam), a shady World Racing League mogul. But in a modern twist, the movie centres around the evils of corporate advertising and fixed sports. Smartly, the movie has almost no product-placement ads, so not to contradict the message.

Shot almost entirely against a green screen, *Speed Racer* is almost as animated as it's medium. It may take the audience a while to adjust to the obvious mix of CGI and live-action, but once the bright, shiny world is established, it's easy to embrace. The Wachowskis also succeed in not wasting too much time on the track, and dedicating more time to the story, which is more than most car racing movies can say. They do, however, try to outdo the infamous chase scene of *Matrix Reloaded* and end up exhausting themselves, only to bring the plot back to the same point as when it started.

Although it is about 30 minutes longer than it needs to be, and much of the plot's third-quarter is set on cruise control, *Speed Racer* is much better than it really needs to be. It may be a money grab, but at least it's a considerate one.

THEN SHE FOUND ME
WRITTEN BY ALICE ARLEN, VICTOR LEVIN, HELEN HUNT
DIRECTED BY HUNT
STARRING HUNT, COLIN FIRTH, BETTE MIDLER,
MATTHEW BRODERICK
★ ★ ★

JOSEF BRAUN / josef@vueweekly.com
Age has arguably been pretty good to Helen Hunt. Founded on her television work, her star persona, whether sculpted by the actress or projected upon her,

became most closely associated with safe, cute, likeably bland, Oscar-friendly middle-brow, JC Penny earnestness, and with providing sturdy support to Hollywood big boys. Just survey the quartet of films she made in 2000, her year—*What Women Want*, *Cast Away*, *Pay It Forward*, *Dr T and the Women*—was there room in any of these for Hunt to be anything but the patient, kind-hearted love interest to Mel Gibson, Tom Hanks, Kevin Spacey or Richard Gere? It's a wonder that in every case she still managed to leave an impression, to be above the resilient and genuinely affecting. For those who prefer their movies with significantly more edge, Hunt became something like a guilty pleasure.

She seemed to have vanished from movies not long after, though the 2000 Oscar Wilde adaptation *A Good Woman* suggested that Hunt may be most appealing when duplicitous, dangerous and not at all the girl next door. The movie itself had problems and did no business, but Hunt was suddenly in full bloom, playing a seductress-opportunist who actually managed to out-sex Scarlett Johansson. Hunt vanished again and is only now returning in a starring role, but this time on her own terms. *Then She Found Me*, adapted from Elinor Lipman's novel by Hunt with Alice Arlen and Victor Levin, marks Hunt's directorial debut, and while not a radical departure from her past work, her foray into this increasingly rare genre—the comedy for adults—does finally place her firmly in the spotlight and possesses an unusual maturity and depth.

Hunt plays April, a kindergarten teacher pushing 40, raised an orphan and so painfully hungry to generate a child from her very own womb that malicious fate seems to bite her right in the ass as punishment. Her adoptive mother dies, her childish husband of less than a year (Matthew Broderick) ditches her and the pathetic quickie break-up sex results in a very awkwardly timed pregnancy. To boot, her biological mother (Bette Midler) appears out of nowhere, a blowsy, affably obnoxious talk show host eager to suddenly be the mom she never was. There's also a most precarious love interest (Colin Firth), a deeply neurotic single dad blessed with a wicked temper and lack of tact.

It's all a bit much for one movie, though Hunt and her colleagues juggle reasonably well. There's something admirable not especially inspired, about how drab

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no man is anything but glamorized. He's a very dandy Jewess in shape, wearing sensible shoes. There are no jitters, especially when the director begins discussing faith, and the director's creativity, such as casting Salman Rushdie as an OB-GYN. But *Then She Woke* isn't really meant to be all that. It's working best when rigorous, exploring messy choices, disappointments and frustrations, all of which are most effectively in the scenes between Hunt and the equally talented actress, which are often funny, plausibly and touching.

RICHARD LINKLATER RETROSPECTIVE

FROM BEFORE SUNRISE, BEFORE SUNSET
Sun May 11 (2 PM), METRO CINEMA

JOSEF BRAUN / josef@vnuweekly.com
The last part of films featured in Metro Cinema's Richard Linklater mini-retrospective are his most heartfelt. Curiously, though linked directly by character, setting and a narrative structure that places strict confines on time—each film unfolds in a matter of hours—they explore entirely distinct realms of emotion and experience. *Before Sunrise* (1995), in which Jesse (Ethan Hawke) meets Celine (Julie Delpy) on a European train only hours before he's to return home to the US, captures the exhilarating ache of fleeting romance in one's youth. *Before Sunset* (2004), in which Jesse and Celine reunite nine years later with a similarly brief opportunity to reconnect as seemingly infinitely older adults, captures the frustration, troubling thrill and almost unbearable sensation of being able to touch again past desires with one's fingers.

For me, the latter film is the more satisfying and deeply moving, probably because life's disappointments are etched more deeply in the faces of our protagonists, their reunion more complicated and urgent. But to be able to see both films back-to-back, as the Metro screening this Sunday allows, is to experience the true breadth of Linklater's accomplishment. As with Ingmar Bergman's *Scenes From a Marriage* and its 30-years later sequel *Saraband*, *Before Sunrise* and *Before Sunset* allow us to actually see these characters, embodied by the same talented actors, age and change and re-negotiate their interaction before the camera. Time passes with dramatic flair across these two films and imbues them with near-palpable life in a way that only movies can do.

I treasure, for example, the way my attitude toward Hawke shifts from one film to the next. In the first he strikes me as a rather pretentious young man all too desperate to talk about the most generalized philosophical notions. (I saw this film when I was roughly the same age as the character, and perhaps it hit a little too close to home.) In the second, while the novel he's come to Paris to promote still reeks of a certain preciousness, he seems more comfortable with himself and I become more comfortable around him. Delpy, who seemed so exotic and vulnerable in the first film, grows into a woman of exceptional fortitude in the second, never more so than when she breaks down and confesses her humiliation. In the final scene of *Before Sunset*, when Celine dances her Nina Simone impersonation for Jesse, I have no idea if he's going to stay with her longer or not, but it is our special gift that we're able to savour that moment, to hover in it for as long as we can, and carry it with us into the ongoing

CONTINUED ON NEXT PAGE

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Fri-Sat 7:00, 9:15, Sun-Thu 8:00

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
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LEATHERHEADS (PG)
Fri, Sun-Thu 1:50, 4:30, 7:05, 9:40; Sat 1:50, 4:30, 7:05, 9:40, 12:00

SHUTTER (14A, violence)
Fri, Sun-Thu 4:55, 10:05; Sat 4:55, 10:05, 11:55

NEVER BACK DOWN (14A, violence)
Daily 1:30, 7:05

10,000 B.C. (PG, violence)
Fri, Sun-Thu 1:45, 4:20, 7:15, 9:45; Sat 1:45, 4:20, 7:15, 9:45, 12:05

THE OTHER BOLEYN GIRL (14A)
Daily 1:15, 4:00, 6:50

BE KIND REWIND (PG)
Fri, Sun-Thu 2:00, 4:40, 7:30, 9:55; Sat 2:00, 4:40, 7:30, 9:55, 12:15

VANTAGE POINT (14A, violence)
Fri, Sun-Thu 9:35; Sat 9:35, 11:50

STEP UP 2 THE STREETS (PG)
Fri, Sun-Thu 4:45, 7:35, 10:00; Sat 4:45, 7:35, 10:00, 12:10

JUMPER (PG, violence, coarse language)
Fri, Sun-Thu 2:05, 4:40, 7:20, 9:30; Sat 2:05, 4:40, 7:20, 9:30, 11:40

THE SPIDERWICK CHRONICLES (PG, frightening scenes)
Fri, Sun-Thu 1:40, 4:25, 6:55, 9:15; Sat 1:40, 4:25, 6:55, 9:15, 11:25

FOOL'S GOLD (PG, violence)
Fri, Sun-Thu 1:40, 4:50, 7:25, 9:50; Sat 1:40, 4:50, 7:25, 9:50, 12:10

27 DRESSES (PG, coarse language)
Daily 1:25, 4:10, 7:00, 9:25

THE BUCKET LIST (PG, coarse language)
Fri, Sun-Thu 1:55, 4:35, 7:10, 9:20; Sat 1:55, 4:35, 7:10, 9:20, 11:35

NATIONAL TREASURE: BOOK OF SECRETS (PG)
Daily 1:20, 4:05, 6:50, 9:45

ALVIN AND THE CHIPMUNKS (G)
Daily 1:35

CINEPLEX ODEON NORTH

14231 137th Avenue, 732-2239

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
No passes Fri-Mon, Wed-Thu 12:30, 2:50, 5:20, 7:50, 10:20; Tue 5:20, 7:50, 10:20; Star and Strollers Screening: Tue 1:00

SPEED RACER (PG)
No passes Daily 12:20, 1:10, 3:20, 4:15, 6:30, 7:20, 9:30, 10:30

REDBELT (14A, coarse language)
Daily 2:00, 4:30, 7:25, 9:55

MADE OF HONOR (PG, sexual content, coarse language)
Fri-Mon, Wed-Thu 1:30, 3:50, 7:15, 9:50; Tue 3:50, 7:15, 9:50; Star and Strollers Screening Tue 1:00

IRON MAN (PG, not recommended for young children, violence)
Daily 12:00, 1:40, 3:10, 4:45, 6:15, 7:40, 9:15, 10:40; Digital Cinema Daily 1:00, 4:00, 7:00, 10:00

HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, crude content, substance abuse)
Daily 12:40, 3:00, 5:30, 8:00, 10:25

BABY MAMA (PG, coarse language, mature themes)
Daily 1:50, 4:20, 6:40, 9:20

FORGETTING SARAH MARSHALL (18A, sexual content)
Daily 12:50, 3:40, 6:50, 9:40

88 MINUTES (14A, violence)
Daily 12:50, 3:40, 6:50, 9:40

THE FORBIDDEN KINGDOM (PG, violence)
Fri, Sun-Thu 2:10, 4:50, 7:30, 10:10; Sat 2:10, 4:50, 7:30, 10:10, 12:50

NIM'S ISLAND (PG)
Daily 12:10, 2:20, 4:40

21 (PG, violence, mature themes)
Daily 7:10, 10:25

DR. SEUSS' HORTON HEARS A WHO! (PG)
Daily 12:15, 4:00, 7:00, 10:00

CINEPLEX ODEON SOUTH

1525-89 St. 438-8585

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
No passes Fri-Mon, Wed-Thu 12:15, 1:15, 2:45, 4:00, 5:20, 6:50, 7:50, 9:20, 10:20; Tue 12:15, 2:45, 4:00, 5:20, 6:50, 7:50, 9:20, 10:20; Star and Strollers Screening Tue 1:00

SPEED RACER (PG)
No passes Daily 12:10, 3:20, 6:30, 9:40; Digital Cinema Daily 1:10, 4:20, 7:40, 10:40

MADE OF HONOR (PG, sexual content, coarse language)
Daily 1:40, 4:15, 7:20, 10:00

IRON MAN (PG, not recommended for young children, violence)
Fri 12:00, 12:45, 12:55, 2:15, 3:00, 3:45, 4:30, 5:15, 6:00, 6:45, 7:30, 8:15, 9:00, 9:45, 10:30; Sat-Thu 12:00, 12:45, 1:30, 2:15, 3:00, 3:45, 4:30, 5:15, 6:00, 6:45, 7:30, 8:15, 9:00, 9:45, 10:30

HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, crude content, substance abuse)
Daily 12:20, 2:50, 5:30, 8:10, 10:45

THE VISITOR (PG, coarse language)
Fri-Mon, Wed-Thu 12:40, 3:30, 6:40, 9:10; Tue 3:30, 6:40, 9:10; Star and Strollers Screening Tue 1:00

BABY MAMA (PG, coarse language, mature themes)
Daily 1:00, 3:40, 7:00, 9:30

FORGETTING SARAH MARSHALL (18A, sexual content)
Daily 1:50, 4:50, 7:45, 10:15

88 MINUTES (14A, violence)
Daily 8:00, 10:45

THE FORBIDDEN KINGDOM (PG, violence)
Daily 1:20, 4:10, 7:10, 9:50

NIM'S ISLAND (PG)
Daily 12:30, 3:10, 5:40

21 (PG, violence, mature themes)
Fri, Sun-Thu 12:50, 3:50, 7:15, 10:10; Sat 3:50, 7:15, 10:10

METROPOLITAN OPERA: LA FILLE DU REGIMENT-ENCORE (Classification not available)
Sat 11:30

CINEPLEX WEST MALL 8

8880-111 St. 444-1111

BHOOTNATH (HINDI W.E.S.T.) (STC)
Fri, Mon-Thu 6:30, 9:30; Sat-Sun 2:10, 6:30, 9:30

LEATHERHEADS (PG)
Fri, Mon-Thu 6:45, 9:15; Sat-Sun 1:20, 4:00, 6:45, 9:15

NEVER BACK DOWN (14A, violence)
Fri, Mon-Thu 9:45; Sat-Sun 4:30, 9:45

10,000 B.C. (PG, violence)
Fri 4:30, 7:20, 9:50; Sat-Sun 1:40, 4:10, 7:20, 9:50; Mon-Thu 7:20, 9:50

SEMI-PRO (14A, coarse language)
Daily 9:40

THE OTHER BOLEYN GIRL (14A)
Fri, Mon-Thu 7:00; Sat-Sun 1:30, 7:00

JUMPER (PG, violence, coarse language)
Fri 4:40, 7:30, 9:35; Sat-Sun 2:00, 4:20, 7:30, 9:35; Mon-Thu 7:30, 9:35

THE SPIDERWICK CHRONICLES (PG, frightening scenes)
Fri 4:45, 7:10; Sat-Sun 1:10, 4:15, 7:10, 10:10

27 DRESSES (PG, coarse language)
Fri 4:25, 6:50, 9:10; Sat-Sun 1:15, 3:45, 6:50, 9:10; Mon-Thu 6:50, 9:10

NATIONAL TREASURE: BOOK OF SECRETS (PG)
Fri, Mon-Thu 6:40, 9:20; Sat-Sun 1:00, 3:50, 6:40, 9:20

CITY CENTRE 8

10200-102 Ave. 421-7020

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
No passes, Dolby Stereo Digital Daily 1:00, 3:25, 6:50, 9:30

REDBELT (14A, coarse language)
DTS Digital Daily 12:30, 3:00, 6:30, 9:00

MADE OF HONOR (PG, sexual content, coarse language)
No passes, DTS Digital Daily 1:10, 3:55, 7:10, 9:40

FORGETTING SARAH MARSHALL (18A, sexual content)
DTS Digital Daily 1:15, 4:05, 7:25, 10:00

BABY MAMA (PG, coarse language, mature themes)
DTS Digital Fri-Wed 1:25, 3:50, 6:45, 9:20, Thu 1:25, 3:50, 10:00

HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, crude content, substance abuse)
DTS Digital Daily 1:35, 4:15, 7:15, 9:50

SPEED RACER (PG)
Digital Presentation, No passes Daily 12:45, 3:45, 6:55, 9:55

IRON MAN (PG, violence, not recommended for young children) Dolby Stereo Digital, No passes
Daily 12:50, 3:40, 7:00, 9:55

FUGITIVE PIECES (14A)
DTS Digital Daily 12:40, 3:15, 6:35, 9:10

CLAREVIEW 10

4211-139 Ave. 472-7600

SPEED RACER (PG)
No passes, On 2 Screens Fri-Sun 12:30, 1:50, 3:30, 4:50, 6:40, 8:30, 9:35; Mon-Thu 3:30, 4:50, 6:40, 8:30, 9:35

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
No passes Fri-Sun 1:30, 4:30, 7:15, 9:45; Mon-Thu 4:30, 7:15, 9:45

MADE OF HONOR (PG, coarse language, sexual content)
Fri-Sun 1:20, 4:20, 6:50, 9:30; Mon-Thu 4:20, 6:50, 9:30

FORGETTING SARAH MARSHALL (18A, sexual content)
Fri-Sun 1:10, 4:40, 7:10, 9:55; Mon-Thu 4:40, 7:10, 9:55

THE FORBIDDEN KINGDOM (PG, violence)
Fri-Sun 1:00, 4:00, 6:45, 9:15; Mon-Thu 4:00, 6:45, 9:15

BABY MAMA (PG, coarse language, mature themes)
Fri-Sun 1:40, 4:35, 7:00, 9:25; Mon-Thu 4:35, 7:00, 9:25

HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, crude content, substance abuse)
Fri-Sun 2:00, 5:00, 7:20, 9:40; Mon-Thu 5:00, 7:20, 9:40

IRON MAN (PG, violence, not recommended for young children)
No passes, On 2 Screens Fri-Sun 12:45, 1:25, 3:45, 4:10, 6:35, 7:05, 9:20, 9:50, On 2 Screens Mon-Thu 3:45, 4:10, 6:35, 7:05, 9:20, 9:50

GALAXY-SHERWOOD PARK

2020 Sherwood Drive, 410-0150

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
No passes Fri 4:15, 7:00, 9:45; Sat-Sun 12:20, 4:15, 7:00, 9:45; Mon-Thu 7:00, 9:45

SPEED RACER (PG)
No passes Fri 3:40, 4:10, 6:40, 7:10, 9:40, 10:10; Sat-Sun 12:40, 1:10, 3:40, 4:10, 6:40, 7:10, 9:40, 10:10, Mon-Thu 6:40, 7:10, 9:40, 10:10

MADE OF HONOR (PG, sexual content, coarse language)
Fri 4:30, 7:30, 10:15; Sat-Sun 12:30, 4:30, 7:30, 10:15; Mon-Thu 7:30, 10:15

IRON MAN (PG, not recommended for young children, violence)
Fri 3:50, 4:20, 6:50, 7:20, 9:50, 10:20, Sat-Sun 12:00, 1:00, 3:50, 4:20, 6:50, 7:20, 9:50, 10:20; Mon-Thu 6:50, 7:20, 9:50, 10:20

HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, crude content, substance abuse)
Fri 4:40, 7:40, 10:05; Sat-Sun 1:30, 4:40, 7:40, 10:05; Mon-Thu 7:40, 10:05

BABY MAMA (PG, coarse language, mature themes)
Fri 3:45, 6:45, 9:20, Sat-Sun 12:50, 3:45, 6:45, 9:20; Mon-Thu 6:45, 9:20

FORGETTING SARAH MARSHALL (18A, sexual content)
Fri 4:00, 7:15, 10:00; Sat-Sun 1:20, 4:00, 7:15, 10:00, Mon-Thu 7:15, 10:00

21 (PG, violence, mature themes)
Fri-Sun 3:30, 6:30, 9:30; Mon-Thu 6:30, 9:30

NIM'S ISLAND (PG)
Sat-Sun 12:10

GARNEAU

6712-109 St. 433-0720

THEN SHE FOUND ME (14A)
Daily 7:00, 9:00; Sat-Sun 2:00

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave. St. Albert, 459-9422

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
No passes, Dolby Stereo Digital Daily 1:15, 4:05, 7:25, 10:00

SPEEDRACER (PG)
No passes Daily 1:00, 3:45, 6:00, 8:55

BABY MAMA (PG, coarse language, mature themes)
Daily 5:10, 7:10

HAROLD AND KUMAR ESCAPE FROM GUANTANAMO BAY (18A, crude content, substance abuse)
Daily 1:20, 3:25, 5:25, 7:25, 9:30

IRON MAN (PG, violence, not recommended for young children)
No passes Sneak Preview: Thu, May 1 8:00; Daily 1:45, 4:15, 7:00, 9:20

NIM'S ISLAND (G)
Daily 1:25, 3:20, 7:15

DUSSAN CINEMA-CAMROSE

600140 Ave. Camrose, 760-600-2144

SPEED RACER (PG)
Daily 6:50, 9:20; Sat, Sun 1:50

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
Daily 7:05, 9:10; Sat, Sun 2:05

FORGETTING SARAH MARSHALL (18A, sexual content)
Daily 7:10, 9:20; Sat, Sun 2:10

BABY MAMA (PG, coarse language, mature themes)
Daily 7:15, 9:15, Sat, Sun 2:15

IRON MAN (PG, violence, not recommended for young children)
Daily 6:55, 9:15; Sat, Sun 1:55

LEDUC CINEMAS

780-352-3922

WHAT HAPPENS IN VEGAS (PG, not recommended for children, coarse language)
Daily 7:10, 9:25; Sat, Sun 1:10, 3:25

IRON MAN (PG, violence, not recommended for young children)
Daily 7:00, 9:30; Sat, Sun 1:00, 3:35

BABY MAMA (PG, coarse language, mature themes)
Daily 7:05; Sat, Sun 1:05, 3:25

SPEED RACER (PG)
Daily 6:55, 9:30; Sat, Sun 12:55, 3:30

STREET KINGS (18A, violence)
Daily 9:15

METRO CINEMA

9020-101A Ave. Citadel Theatre, 425-9212

LONDON TO BRIGHTON (STC)
Fri 7:00

ADAM'S APPLES (STC)
Fri 9:00

FRAMEWORKS: MATT MARSHALL W/ BIG TROUBLE IN LITTLE CHINA (STC)
Sat 8:00

BEFORE SUNRISE (STC)
Sun 2:00

BE

FILM CAPSULES

CONTINUED FROM PREVIOUS PAGE

story of our own equally messy lives.

NOW PLAYING

FUGITIVE PIECES

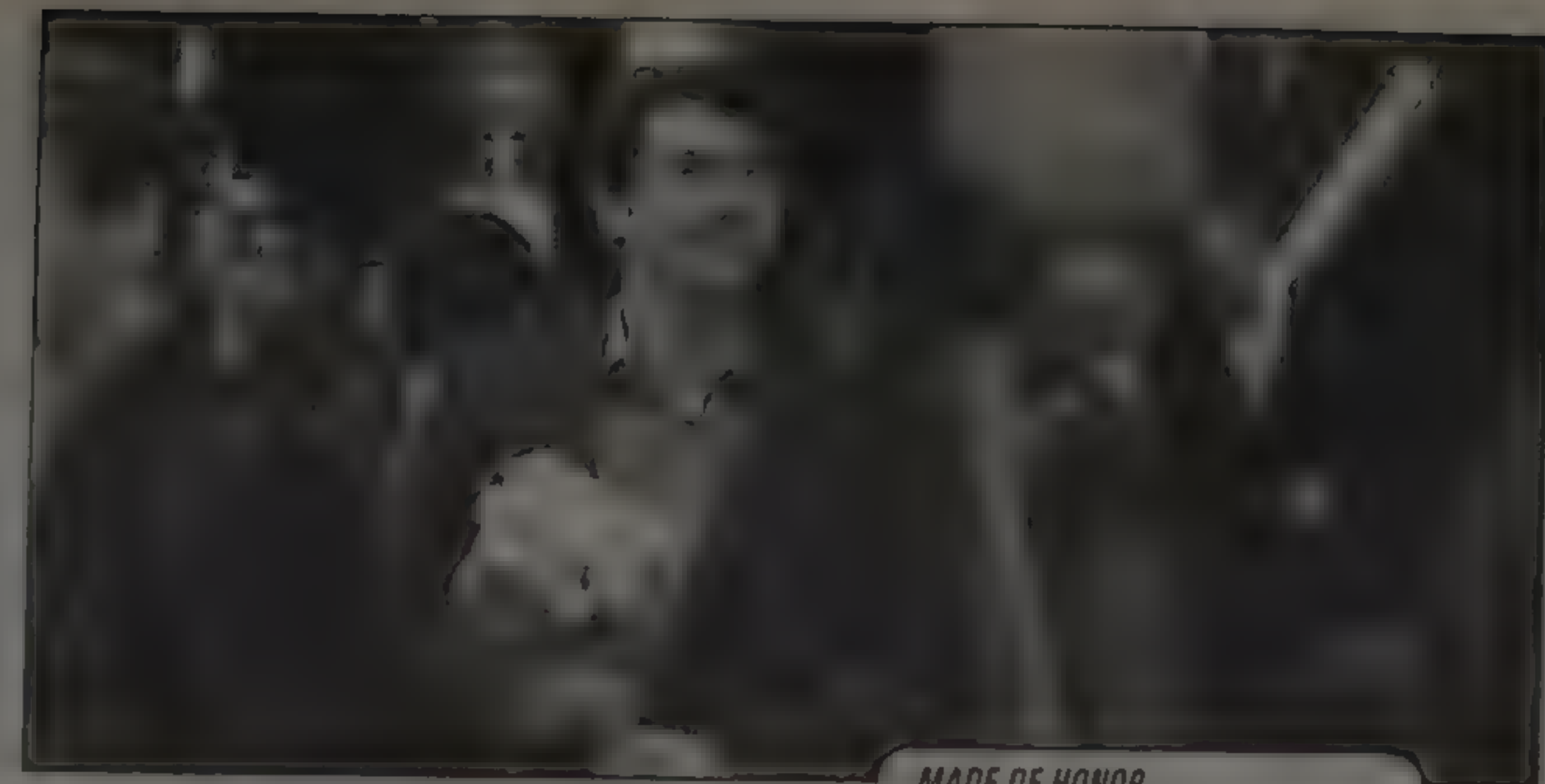
WRITTEN AND DIRECTED BY JEREMY PODESWA
STARRING STEPHEN DILLANE, RADE SERBEDZIJIA,
ROSAMUND PIKE, AYELET ZURER
★★★★

OMAR MOUALLEM / omar@vuwweekly.com

Since the success of *The Five Senses*, which garnered nine Genie nominations, Canadian director Jeremy Podeswa has been very quiet on the film circuit. In TV land, however, he has kept busy directing episodes of many great TV shows in the last decade, from *Six Feet Under* to *The Tudors*. *Fugitive Pieces* marks his big screen return, and it proves he is more fit for his trade than ever.

Based upon the Orange Prize winning novel by Anne Michaels, *Fugitive Pieces* is a harrowing story about overcoming painful memories when life would be meaningless without them. It follows novelist Jakob Beer (Stephen Dillane), a Polish man who has lived most of his life in Canada. After Nazis slaughtered his family before his young eyes as he hid under a table, he was saved by a Greek archeologist, Athos (Rade Serbedzija), who adopted him as his own son. After years in hiding in Greece, and little Jakob still unable to understand the circumstances of his new father, they move to Canada to start a new life.

In a perfect world, the story would stop there. But of course, it doesn't. Jakob is



MADE OF HONOR

haunted by the only images of his childhood he has, retained from underneath the kitchen table. He grows up to be a successful but emotional writer, spending every year of his marriage with Alex (Rosamund Pike) removed and engulfed by the writings on his life. Ironically, the past that has kept him from having a normal conversation, and is destroying him slowly, is also what makes his career.

In the vein of Atom Egoyan, *Fugitive Pieces* works inter-linearly, cross-stitching Jakob's childhood and adulthood. The happenings of the present resurrect memories of the past, and vice versa. I'm not sure if the novel patented the style for the film, but if not, Podeswa made the right choice. Because of the giant timeframe and the plot's slow evolution, it couldn't be told any other way.

Sometimes Jakob relies on the perspective of the people he meets in Canada to make sense of the people left behind in Europe. Sometimes nothing in Canada makes sense until he revisits his past to regain perspective. The result is a pendulum that won't stop until Jakob obtains

the strength to do it himself.

Of course many films have been told about the Jewish holocaust, and many from a child's point of view (it could be said that this is the Canadian *Life is Beautiful*), but what makes *Fugitive Pieces* unique is how it deals with the characters' lives after the war. The hoarding of food, the fear of abandonment, the envy of affluence—these common sentiments of Jewish people after the holocaust are hardly pondered outside of literature. This beautifully crafted, tender film not only exposes them, but tries to overcome them just as Jakob has to.

IRON MAN

WRITTEN BY MARK FERGUS, HAWK OSTBY,
ART MARCUM, MATT HOLLOWAY
DIRECTED BY JON FAVREAU
STARRING ROBERT DOWNEY JR., JEFF BRIDGES,
GWYNETH PALTROW
★★★★

JOSEF BRAUN / josef@vuwweekly.com

It starts with successive explosions of AC/DC and American-made firepower rocking an Afghan desert and features as

its protagonist a wildly successful weapons manufacturer/war profiteer who recognizes his role in arming both first world imperialists and third world terrorists and, dammit, develops a conscience. There's something surprisingly comfortable in the imposition of an archipelago of overt—some might say opportunistic—political metaphor over an otherwise deeply conventional comic book super hero movie. Grafting our collective geopolitical anxiety onto a story so rife with colour, intrigue and optimism goes down surprisingly easy, especially when lubricated with some rather ingenious casting.

Iron Man is utterly entertaining, and while it relies heavily on the less than plausible naiveté of its lead characters—"How did my weapons ever get in the hands of the bad guys?" our hero wonders—it's still far more sophisticated than is strictly necessary, smartly incorporating the often cumbersome but apparently obligatory super hero origin story seamlessly into the film's driving action. Half of the writing team was involved in *Children of Men*, and actor-turned-director Jon Favreau exhibits a winning playfulness and attention to nuance, but I have serious doubts if all this would have worked half as well without Robert Downey Jr in the lead. Millionaire arms mogul Tony Stark is arrogant and appallingly oblivious to how the rest of the planet lives and dies, yet Downey imbues him with such charisma, nicely underplayed inner conflict—and, ultimately, moral conviction—that we're more than ready to believe in his redemption.

Stark survives a near-death experience, is captured by your garden variety Middle Eastern insurgents, escapes by building the coolest suit of armour ever, then returns triumphantly to the US to eat cheeseburgers, get tender with his steady

help-mate (Gwyneth Paltrow) and put his eponymous empire on hiatus, much to the displeasure of his cohort Obadiah Stane (Jeff Bridges, back-slapping, bald, bearded and somewhat Ben Kingsleyish), a suspiciously ingratiating guy clearly more concerned with the bottom line. The parallels with real-life figures are writ large: one character stands in for Dick Cheney, another for Colin Powell. Before you know it the entire military-industrial complex is under attack from its prodigal son (who, of course far too heroic to possess a corollary). All in all, between the fun and fibre, the whole package fits together quite nicely. Even the self-consciously snappy finale—cue the Sabbath—wouldn't feel wrong if it weren't for its pithy message: unlike your average politician, Tony Stark will not lie to the American public.

MADE OF HONOR

WRITTEN BY ADAM SZTYKIEL AND DEBORAH KAPLAN
DIRECTED BY PAUL WEILAND
STARRING PATRICK DEMPSEY AND MICHELLE MONAGHAN
★★

JONATHAN BUSCH / jonathan@vuwweekly.com

Other people's romances are numbingly addictive, not a far cry from peeking into your neighbors' window to watch them fight over the remote control. If romantic comedies were anything like the love stories that we experience in our own lives, moviegoers would be a lot more depressed and probably stop going to work. But the romantic leads in a film like *Made of Honor* don't fart, snore or use big words incorrectly, and we're in safe and fantastical company so the secretary of the finance department on the fourth floor can march into work the next morning intent on recommending it to anybody who will listen.

Patrick Dempsey stars as Tom, a smooth-talking, educated casanova who dates a lot of women with no intentions of calling them after they fuck. But his best friend and confidante, Hannah (Michelle Monaghan) is also a woman, and he doesn't want to sleep with her because he worries that will make him disrespect her. While she's away, Tom's man buddies with whom he plays basketball tell him he's getting old and there's not much time left to find a pretty wife. He decides to reveal his secret love for Hannah, right before she drops the bomb that she's getting married to a Scottish guy (Kevin McKidd) that she met only weeks before.

But Hannah gives Tom a secret way in—since she has no better friend than he, she wants him to be her "moh," aka maid of honour. He accepts, and with that, agrees to head a posse of Hannah's girlfriends to help make Hannah's traditional Scottish wedding an indulgent success. However, Tom is solely motivated to prove how devoted of a gentleman he can be to Hannah's every whim, and then wait until the last minute to tell her he loves her so she will ditch everything to run off with him.

There are a lot of loose ends in *Made of Honor*, most of which are forgivable until the middle of the third act when I could pinpoint by the second what was going to happen next. A number of climactic moments tug and pull at the viewers' vulnerable desires, like when Tom gives Hannah advice on her wedding vows in words that can be only be a profession of his unique, incomparable affections (all this against a gorgeous Scottish landscape). Ultimately, the test audiences win the final round in an ending that is so ridiculous, it feels more like a parody of its own genre on *The Simpsons*. Proceed with critically-minded caution. ▼

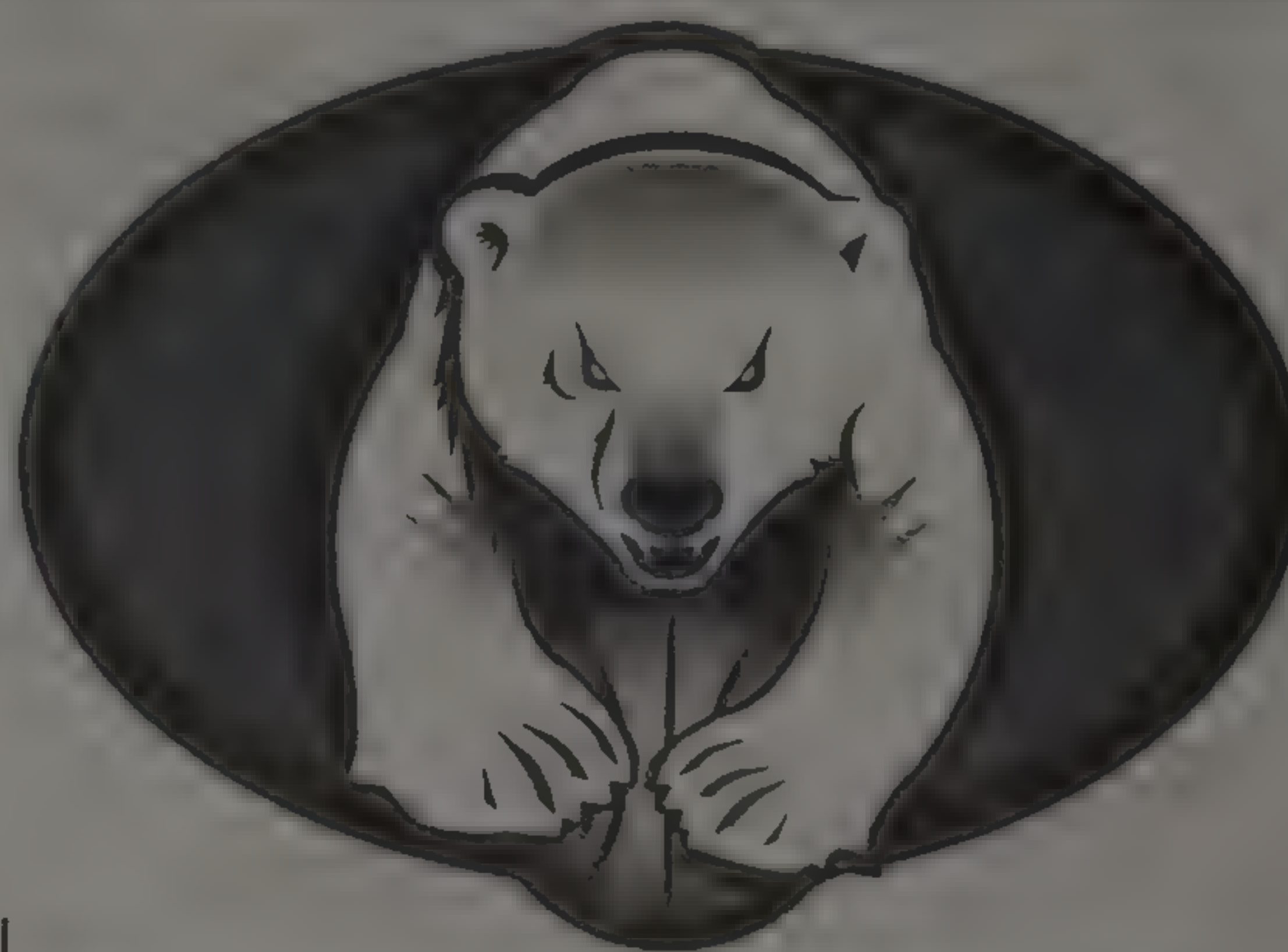
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EXPLOSION
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Mustaine is Mega-articulate

EDEN MUNRO / eden@vuweekly.com

I've been on the road for the last year and it's going great," Dave Mustaine, vocalist, guitarist and leader of **Megadeth**, says over the phone. "There's a lot of people out here, and with people come relationships and relationships are hard to maintain, unless you're a complete phony and then you can pretend you like somebody and really hate their guts. But I'm the kind of person, if I don't like you, it's hard for me not to say something."

It's not hard to believe that Mustaine is more than willing to speak his mind when he has something to say—during our conversation, he riffs more in 15 minutes than many people do in 1 hour, covering plenty of topics along the

PREVIEW

MON, MAY 12 (5:30 PM)

MEGADETH

WITH IN FLAMES, CHILDREN OF BODOM, JOB FOR A COWBOY, HIGH ON FIRE
SHAW CONFERENCE CENTRE, SOLO OUT

way. Still, as pointed as his statement might sound, he hasn't kept Megadeth alive for the last 25 years by firing off random attacks on people. Mustaine's attitude is quite the opposite, in fact: it's only the people who have burned him in the past who are on the receiving end of his cutting jabs—mostly old band members who have lied or stolen from him over the years.

"We've always tried to be classy, because the relationship we've always had with you—the press—and

them—the audience—we've always

really recognized that without the three of us we would not exist," he says of the interconnections between the different groups that make up the music community that Megadeth is a part of. "I know that there's a lot of [journalists] that like me and a lot that don't. I know that there's a lot that like me but they don't necessarily like my music. I'm cool with all of that—I know that it's a job and I know that it doesn't necessarily mean that you're a good or a bad person because of what you do

"I also know that we've got some fans that are great people and we've got some fans that aren't such nice

CONTINUES ON PAGE 45

PREVIEW

DESTROYER

WITH DEVON WILLIAMS, YES, NICE
STARLITE ROOM, \$16

CAROLYN NIKODYM / carolyn@vuweekly.com

If there is any Canadian musician that's hard to pin down it would have to be the mind behind **Destroyer**, Dan Bejar.

Despite the accolades and the fervent fanbase he's garnered with Destroyer and various other projects (New Pornographers, Swan Lake and Hello, Blue Roses) he's lent his talents to, despite the lush compositions that inform any one of Destroyer's 10 releases, Bejar has mentioned in more than one interview that he isn't a musician. He's said that he doesn't particularly like playing live. But he's also said that the problem with interviews is that within 24 hours of giving one, he could have changed his mind about the answers. Sometimes it doesn't even take 24 hours. Sometimes the change of heart comes within a single response.

"I really like playing live, just not 18 nights in a row," Bejar offers. "It also depends on the audience."

"And the venue."

"And the band."

"And me."

When you get right down to it, however, none of the contrariness (if that's what it is) and obliqueness really matters. Actually, those are both important parts of Destroyer's appeal. A common consensus in album reviews is the idea that the more you don't get "it," the more you find yourself drawn into the mesmerizing fire of the songs.

The band's latest release, *Trouble In Dreams*, brings that point right home. The album's dense tracks, in some ways, seem less subtle than the songs on Destroyer's last few releases. Bejar's lyrics conjure the muses and play with poetic references to darkness and light, but when you put that all down, you realize that these all point to the enigmas of life and art.

"*Trouble In Dreams* is 10 times the

mystery that *Rubies* is, 20 times if you're talking about *Your Blues*," he says. "Light and darkness just ram that point home."

Equally perplexing is that Bejar has even said that he finds *Trouble In Dreams*' epic eight-minute "Shooting Rockets" unlistenable. How does a beautiful song bring about that kind of feeling? And how does it end up on an album?

"Good question. I can't answer that," he says. "I'm extremely proud of the song, I would just prefer not to hear it. And the idea of ever trying to sing it again is equally revolting, unfathomable."

So the mystery goes, from Bejar's mind to the studio to the album to the interview. Maybe, like *Trouble In Dreams*, there are far too many ideas swirling around to put a decisive finger on. Maybe there's some superstition behind explaining things into oblivion. Maybe he's compelling us to just listen to the music.

What ever it is, it's working. ▽

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DEADLINE IS FRIDAY AT 3 PM

THU
LIVE MUSIC

ATLANTIC TRAP AND GILL 8pm
Bridges

BACKDRAFT PUB Open stage,
9pm

CHRISTOPHER'S PARTY PUB Open
stage hosted by Alberta Crude, 6-10pm

DRITTS 7pm

DUSTER'S PUB Thursdays open
stage hosted by the Mary Thomas
Band, 9pm

FOUR ROOMS Karl Schwonik, 8pm

HAVEN SOCIAL CLUB Josephus
Wails and Co. Chest, 8pm, \$5

HULBERT'S Hulbert's house concerts
Andy Shauf, 8pm, \$7 at ticketSource
\$9 (door)

IVORY CLUB Live Dueling Pianos, no
cover, 8pm

JAMMERS PUB Thursday open jam,
7-11pm

J AND R BAR AND GRILL Open
stage with the Poster Boys
(pop/rock/blues), 8:30pm-12:30am

JULIAN'S Graham Lawrence (jazz
piano), 8pm

NEW CITY Silver, Jezebel, guests

NORTH GLENORA HALL Jam by
Wild Rose Old Time Fiddlers

O'BRYNE'S Soul Beat Revival

PURVES-SMITH, Back Porch Swing, Alex
Boudreau, Anane Lemire, Martin Kerr,
Jay Anthony Willis, Dale Ladouceur all
ages event, 8pm, donation at the door

ROCK PUB AND GRILL Jazz night
open stage hosted by the Jonny Mac
Attack, 9pm-1am

ROUSE BOWL PIZZA HOUSE
LOUNGE Robin Hunter and the Six
Foot Bullies, hosted by Sherry-Lee
Wisor, 9pm-3am

STARLITE ROOM The Dirtbombs,
Dan Sartain, no minors, 8pm (door)
9pm (show) \$17.50 at TicketMaster

STANLEY A. MILNER LIBRARY

WINSPEAR CENTRE
Royal Wood, 6:30pm (door), 7:30pm
(show) \$25 and \$19.50 at the
Winspear box office

DJS

BACKROOM VODKA BAR Thursdays
Nights Electro Education dub trip
hop, lounge, electro with DJ Lazer

BILLY BOB'S LUNGE
8pm

BLACK DOG FREEHOUSE
Thursdays DJS spin on two levels

BUDDY'S Wet underwear contest
with Mia Fellow, midnight, DJ
West Coast Baby Daddy

BETTY GUNASTY'S
Bingo with DJ S.W.A.G.

FLIND LOUNGE

FUNKY BUDHA (WHYTE AVE)
Requests with DJ Damian

GAS PUMP Ladies Nite Top
Sweeney Todd

KING'S KEY

HALO Thursdays Fo Sho' with Allout
DJs DJ Degree, Junior Brown

KAS BAR Urban House with DJ Mark
Stevens, 9pm

LEVEL 11 LOUNGE
Sweeney Todd

HARGREAVES, house/breaks with DJ
Krazy K, hardstyle/techno with DJ
Dexha, tech trance/electro with DJ
Savage Garrett, no minors, no cover

NEW CITY I Love 80s Party with
Blue Jay, Nazz Nomad, no minors

NEW CITY Hosted by Dexter
Nebula and Anarchy Adam, no minors
10pm, no cover

ON THE ROCKS Thursdays: Dance lessons at 8pm

Salsa DJ to follow

ROCKN' ROLLER AND TAP
Rock, R&B, urban and dance with DJ
Mikee 9pm-2am, no cover

PLANT ROOM-IT-ALBERT
Thursdays: breaks, electro house spun
with PI residents

VELVET UNDERGROUND
Degree, DJ Generic, 9pm; no cover

WILD WEST Fox Worthee

YARDBIRD SUITE Phil Dwyer Quartet
featuring Joe LaBarbera, 8pm (door),
9pm (show), \$18 (member/\$22 (guest)
at TicketMaster

CLASSICAL

EDMONTON HALL Salute to the
Proms: Mill Creek Colliery Band,
7:30pm; \$17 (adult/\$13 (student/senior)
at TIX on the Square

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STARS-OLD GOSHAWK
Singh, 8:30pm, no cover

TEMPLE TG I Psydays: Techno Hippy
Crew Psyence Fair 9pm

TOUCH OF CLASS Joey Lawrence
(pop/rock), 8:30pm

WILDT UNDERGROUND
Thieves, Sailors Blood, Subcity
Dwellers, 8pm; \$10 (door)

WILD WEST Fox Worthee

YARDBIRD SUITE Phil Dwyer Quartet
featuring Joe LaBarbera, 8pm (door),
9pm (show), \$18 (member/\$22 (guest)
at TicketMaster

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NEW CITY Friday Night Freak Out
rock/roll/punk/rock/anything/ny
ndy with DJs Jabus and Anarchy
Adam (from CJSR's Your Weekly AA
Meeting); G-Whiz

ROOM SOUTH Retro to New classic
rock, R&B, urban and dance with DJ
Mikee, 9pm-2am, no cover

RED STAR Movin' on Up Fridays
indie, rock, funk, soul, hip hop with DJ
Gatto, DJ Mega Watson

ROUGE LOUNGE NYC Nights: Salsa-
merengue-bachata-house-reggaeton-
urban-old school with DJ Spice

SARIN RESTAURANT AND
LOUNGE Deep House, with Friday re-
sident DJ Luke Morrison

CLASSICAL

EDMONTON HALL Salute to the
Proms: Mill Creek Colliery Band,
7:30pm; \$17 (adult/\$13 (student/senior)
at TIX on the Square

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HAVEN SOCIAL CLUB
Project 8pm

HULBERT'S Rick Garvin
(door)

JAMMERS PUB Saturday
3-7:30pm country rock

J AND R BAR AND GRILL Sa
Live Music: with Dwayne Cann
(pop/rock/blues), 9pm-1am

JEFFREYS CAFE June 14
(70s pop, jazz), \$10

JERYLL AND HYDE He
(pop/rock), 9:30pm, no

JET NIGHTCLUB Gb
guests, 7pm

JULIAN'S Graham Lawr
piano), 8pm

KILBURN'S Blues
Blues Busters, 9pm-1am

LEVA CAPPUCCINO BAR
Gold Musings with Trav

O'BRYNE'S Saturday at
Chris Winters, guests

ON THE ROCKS

ONTARIO ARMOURY 8PM
release concert

PLASANTYON HALL
Sisters Club, 2pm and 7:30pm
TIX on the Square

POLISH HALL Mothers Day
Tricent Steel Orchestra \$35
(adult/\$25 (child 8-16)/free (17+)
at Ebony and Ivory, Spice (band)
V's, Inc Foods, call 939-6661

RENDEZVOUS PUB Mothers Day
Party The Burning Sands The O
Bigfoot Rocketship

ROCK PUB AND GRILL Mole
Jam/open stage 4-8pm, Live An
9pm

STANLEY A. MILNER LIBRARY
The Antidote to Ordian
Concert Four Global Inter
Indian classical music with
Maurth (sitar) with Ojas Joch
East-West jazz fusion with Ha
Maurth, Joshi, Gary Keille
Bob Fenske (percussion) 7pm
(adult/\$10 (student/senior) at
TIX on the Square

STANLEY A. MILNER LIBRARY
Bobby Rot and the Bumpers

STRATHERN PUB Open stage
Sat of each month, 5-9pm
karaoke

TEMPLE Oh Snap! Oh Snap
Degree, All Out DJs, 9pm

TOUCH OF CLASS Joey Lawr
(pop/rock), 8:30pm

VELVET UNDERGROUND On
(album release tour), Kate Ma
Doore, Nathan Lawr, Ryan Bishop
(door)

WILD WEST

YARDBIRD SUITE Phil Dwyer U
featuring Joe LaBarbera, 8pm (d
9pm (show), \$18 (member/\$22
at TicketMaster

CLASSICAL

EDMONTON HALL
North Festival Singers, The
Josephine Men's Chorus, Belle
Harmony, Adam Robertson (dire
Gayle Berg (accompanist), 8pm, \$1

FIRST BAPTIST CHURCH
Music Da Camera Singers, 8pm
(adult/\$10 (student/senior) at TIX
on the Square, door

MACH AB THEATRE
Concert: The Congolese-Canadian
Group Krystaal, Victory Restoratio
6:30pm (door), 7pm, free

ROBERTSON HALL
Argenta (soprano), 10:30am-1
\$10 (door)

TRANSALTA ARTS BARN
Wunderful, Wonderful! EKOSinger
(honouring Lawrence Welk), 8pm, \$
(adult/\$12 (senior/student)/\$10
(senior/adv groups) at the door, ad

WEST END CHRISTIAN
REFORMED CHURCH
Spring Kokopelli Choir Associatio
7pm, \$16 (adult/\$13 student/senior)
TIX on the Square

WINSPEAR HALL
Orchestra, Petar Dundersu
tor), 2pm: \$18-\$29 (adult) \$11-\$17
(child) at the Winspear box offi

SAT
LIVE MUSIC

ARTERY Live from Studio E: Smilin'
Jay's Happy Hour featuring Shearing
Pinx, The Farris Wheel; 2-3pm on
CJSR FM88.5 and cjsr.com

ATLANTIC TRAP AND GILL
8pm

BLACK DOG FREEHOUSE
Dog The Lulls, live acoustic music
every Saturday afternoon, 4-6pm; no
cover

BLUE CHAIR CAFE Layah Jane,
Samantha Schultz, 8pm, \$15

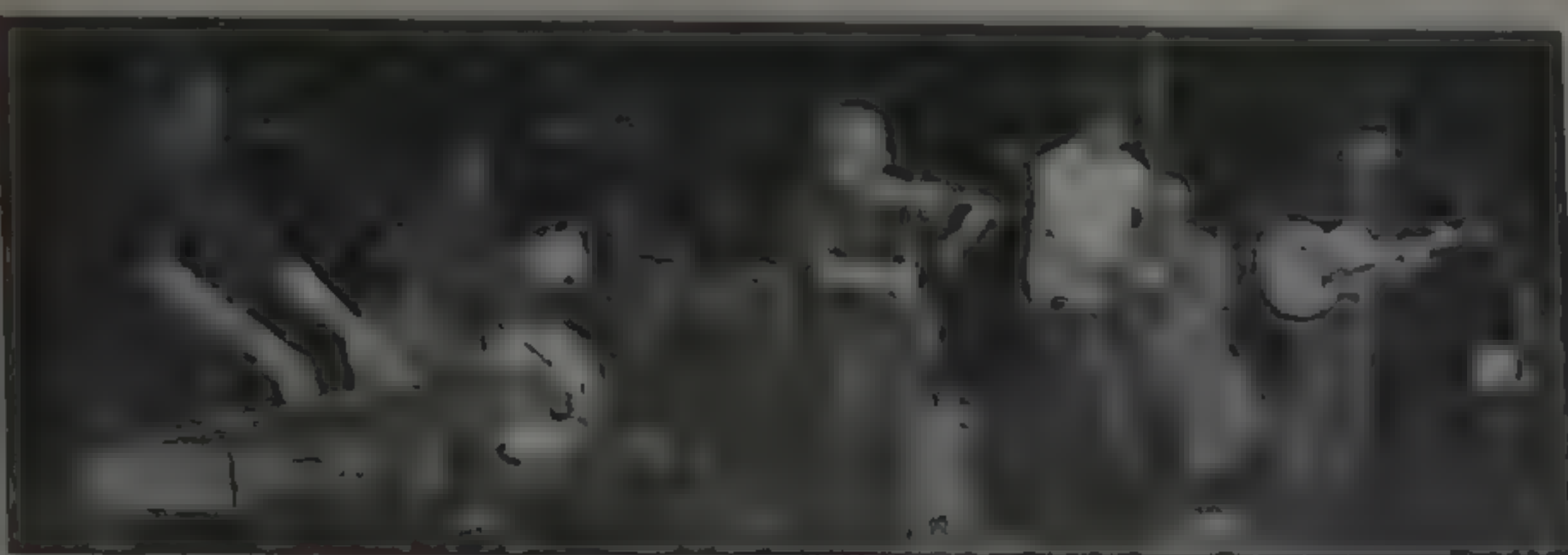
BLUES ON WHYTE
week, 3-4pm, open blues jam every
Saturday afternoon, 3-8:30pm

CARROT Open mic Saturdays, 7:30-
10pm

CASINO EDMONTON
8pm

Le Fuzz released its first album with the local aerialists. The band were blown away by the experience for the first time. Adds Frank Bessai, "We weren't even watching the show, we were off."

Le Fuzz released its first album with the local aerialists. The band were blown away by the experience for the first time. Adds Frank Bessai, "We weren't even watching the show, we were off."



ly inspired band whose name, according to Kodie and Bessai, comes from the "fuzz" or "dust" that exists between and connects all cultures.

"[Firefly Theatre pushes] the boundaries, they push the borders with their art form and so do we," Bessai explains. "They have a festive, gypsy, carnival feel and that seems to be what our music inspires in people who listen to it."

"Our music and their circus art combined, makes a spellbound, hypnotic and mesmerizing show," Kodie says.

The Le Fuzz cofounders both dream of taking this relationship on the road to smaller Albertan communities and possibly more.

"We want to do a Vegas show," laughs Kodie. "We have our eyes on the Olympics."

Even though Le Fuzz has been together for five years—the band mates joke they had commemorative pens made for

this milestone—Kodie and Bessai have been playing together in various forms for 17 years. It's obvious from the teasing banter between the two that playing in Le Fuzz has kept them young and enthusiastic about playing music.

"We really do it because it's fun," Bessai says.

"We're like a group of perpetual kids playing music," Kodie jumps in.

While the future of Fuzzfly may be well, a little fuzzy, there are definite plans to hold another musical circus next November. And, like a circus, Fuzzfly is designed as an experience that people of all ages can enjoy, including Kodie and Bessai's children who range in ages from 15 months to 11 years old.

Keeping his children in mind, Bessai rephrases Kodie's request for live animals.

"Well, maybe like a dress-up tiger," he suggests. "Someone in a suit?"

DJS

Sucks, electro, industrial, alt and indy, electro rock with DJs Greg Gory and Blue Jay, \$5

PLANET INDIGO-JASPER AVENUE Suggestive Saturdays, breaks electro house with Pl residents

RED STAR Saturdays indie rock, hip hop, and electro with DJ Hot Philly and guests

7pm-12 midnight

STOLLI'S ON WHYTE Top 40, R&B, house with People's DJ

TEMPLE Oh Snap! Every Saturday with Degree and Allout DJs with weekly guests, 9pm

WUNDERBAR Featured DJ and local

SUN LIVE MUSIC

BLUE CHAIR CAFE Jim Findlay Trio, mother's day

CLIFF'S PUB Sunday jam, 7pm

EDDIE SHORTS Every Sunday open stage with Rob Taylor, 4-8pm

HULBERT'S PUB Songwriter's Stage, 7pm, no cover, featuring Riley Hall

JAMMERS PUB Sunday open blues jam, 4-8pm

JET NIGHTCLUB Gob, Sick Cry, guests: all ages early show, 5pm

MEAD HALL The Real Deal, The Blame Its, Sugar Coated, Pind, Remember Marksam, no minors, 8pm (door), \$10

NEWCASTLE PUB Live Sunday jam hosted by Willy and Dave, 2-30pm

O'BRYNE'S Sunday night open stage with Joe Bird

ON THE ROCKS

Sundays with DJ Mike

OSCARS PUB Open stage Sunday, hosted by Chris Wynters of Capricorn, 8-11pm

OVERDRIVE Anytime on G... a... jam every Sunday afternoon with the Shufflehouse, 1-30-5pm

CLASSICAL

ROYAL COACH DINING ROOM Petro Polujin (classical guitar), 5pm

SHILOH BAPTIST CHURCH Krystaal (gospel), 3pm

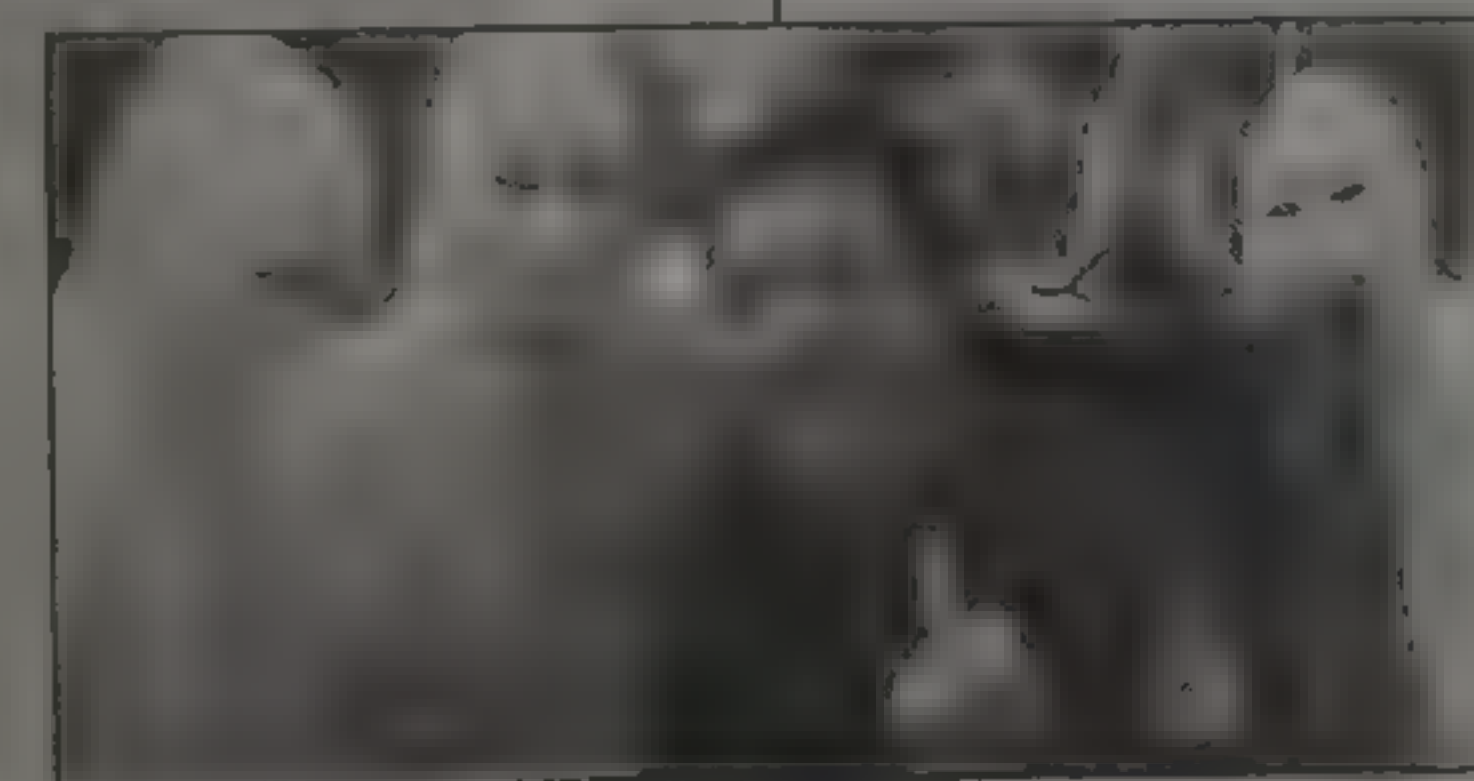
THEATRE ARTS BARS Wunnerful, Wunnerful! EKOSingers (honouring Lawrence Walk), 2pm, \$15 (adults/\$12 (senior students) \$10 (youth/adult groups) at the door, adv chd

WINSPEAR CENTRE Thelma Johannes O'Neill Memorial Concert Edmonton Youth Orchestra, senior and intermediate orchestras, 2pm, \$15 (adults/\$10 (student/senior) at TIX on the Square, door

DJS

BACKSTAGE TAP AND GRILL Industry Night with Atomic improv, Jamenki and DJ Tim

BLACK PISTOL PISTOL Afternoons: Phil, 2-7pm, Main Floor: Got To Give It Up, Funk, Soul, Motown



PREVUE / SAT, MAY 10 (7 PM) / GOB / JET NIGHTCLUB, \$14.20
This show sounds gross; you better bring some rubber gloves and a face mask. Included with the ticket to the show is a journey through time back to 1998 when Gob was still jumping in lakes

RENDEZVOUS Survival metal night

DISCO Sportsworld inline and Roller Skating Disco. Top 40 request with a mix of retro and disco, 1-5pm and

Y AFTERHOURS Release Saturdays

VENUE GUIDE

ARTERY 9535 Jasper Ave, 780-758-9856 • **ATLANTIC TRAP AND GILL** 7704-104 St, 432-4611 • **AXIS CAFE** 10349 Jasper Ave, 990-0031 • **BACKDRAUGHT PUB** 8307-99 St, 430-9200 • **BACKROOM VODKA BAR** 10324A-82 Ave, upstairs, 436-4418 • **THE BANK ULTRA LOUNGE** 10765 Jasper Ave 420-9098 • **BAR WILD** 10552 82 Ave, 432-0814 • **BETHEL LUTHERAN CHURCH** 298 Bethel Dr, Sherwood Park • **BILLY BOB'S LOUNGE** Continental Inn, 16625 Stony Plain Rd, 484-7751 • **BLACK DOG FREEHOUSE** 10425-82 Ave, 439-1022 • **BUND PIG PUB** 32 St Anne Street, St Albert, 418-6332 • **BLUE CHAIR CAFE** 9624-76 Ave, 989-2861 • **BLUES ON WHYTE** 10329-82 Ave, 439-3981 • **BONNIE DOON HALL** 9240-93 St • **BOOTS** 10242 106 St, 423-5014 • **BUDDY'S** 11725B Jasper Ave, 488-6636 • **CAFE LEVA** 11053-86 Ave • **CASINO EDMONTON** 7055 Argyle Rd, 463-9467 • **CASINO YELLOWHEAD** 12464-153 St, 424-9467 • **CHRISTOPHER'S PARTY PUB** 2021 Millbourne Rd, West, 462-6565 • **CITE FRANCOPHONE THEATRE** 8627-91 St • **CLIFF'S PUB** 8214-175 St, 487-8887 • **COAST TERRACE INN** 4440 Gateway Blvd, 437-6010 • **CLIFF'S PUB** 8214-175 St, 487-8887 • **CONVOCAATION HALL** Arts Building, U of A, 492-0601 • **COWBOYS** 10102-180 St, 481-8739 • **CROWN AND ANCHOR PUB** 15277 Castle Downs Rd, 113 St, 472-7696 • **DINWOODIE LOUNGE** U of A Campus • **DRUID PUB** 15277 Castle Downs Rd, 113 St, 472-7696 • **LEVA CAPPUCCINO BAR** 11018-82 Ave, 453-1111 • **DUSTER'S PUB** 6402-118 Ave, 474-5554 • **EDDIE SHORTS** 10713-124 St, 453-3663 • **EDMONTON EVENTS CENTRE** WEM Phase III, 489-SHOW • **EMPIRE BALLROOM** WEM Phase 2 • **EXPRESSIONS CAFE** 436-4403 • **JEFFREY'S CAFE** 9640 142 St, 451-8890 • **JEKYLL AND HYDE** 11018-82 Ave, 453-1111 • **JUBILEE** 11018-82 Ave, 453-1111 • **KAS BAR** 10411-82 Ave, 453-1111 • **KILL-AUDITORIUM** 11455-87 Ave, 427-2760 • **JULIAN'S PIANO BAR** Chateau Louis Hotel, 11727 Kingsway Ave, 712-4111 • **LEGENDS PUB** 6104-172 St, 481-2111 • **LEVA CAPPUCCINO BAR** 11018-82 Ave, 453-1111 • **LYONS-LEGAL** 780-961-3117 • **LB'S COUNTRY PUB** 23 Akins Dr, St Albert • **MACLAB THEATRE CITADEL** 9828-101 Ave, 411-1111 • **NEWCASTLE PUB** 11018-82 Ave, 453-1111 • **LEVEL 2 LOUNGE** 11607 Jasper Ave, 2nd Fl, 447-4495 • **MACLAB THEATRE CITADEL** 9828-101 Ave, 411-1111 • **NEWCASTLE PUB** 11018-82 Ave, 453-1111 • **NEW CITY** 10081 Jasper Ave, 413-4578 • **NIKKI DIAMOND'S** 8130 Gateway Blvd • **O'BRYNE'S** 10618-82 Ave, 414-5111 • **ON THE ROCKS** 11018-82 Ave, 453-1111 • **OVERDRIVE** 11018-82 Ave, 453-1111 • **PLANET INDIGO-JASPER AVENUE** 11018-82 Ave, 453-1111 • **PLANET INDIGO** 11018-82 Ave, 453-1111 • **PLEASANTVIEW COMMUNITY HALL** 10660-57 Ave, 474-5270 • **QUEEN ALEXANDRA HALL** 10425 University Ave • **RED STAR** 812 Liberton Dr, St Albert • **ROBERTSON WESLEY UNITED CHURCH** 10209-123 St • **ROCK PUB AND GRILL** 670 St Albert Tr, St Albert, 458-5571 • **STAR** 10538 Jasper Ave, 428-0825 • **ROYAL ALBERTA MUSEUM** 12845-102 Ave • **SAPPHIRE RESTAURANT AND LOUNGE** 10418-82 Ave, 437-0231 • **SAVOY** 10401-82 Ave, 438-0373 • **SHILOH BAPTIST CHURCH** 10727-114 St • **SIDELINERS PUB** 11018-127 St, 453-6006 • **STANLEY A. STEEPS-OLD GLENORA** 12411 Stony Plain Rd • **STOLLI'S** 2nd Fl, 10368-82 Ave, 437-7899 • **STEEL'S TEA LOUNGE-COLLEGE PLAZA** 11118-82 Ave, 988-7770 • **STRATHERN PUB** 9514-87 St, 465-5478 • **TAPHOUSE** 9020 McKenny Ave, St Albert, 458-0860 • **TOUCH OF CLASS** Chateau Louis Hotel, 11727 Kingsway, 452-7770 • **URBAN FRAT** 10220-103 St, 906-7939 • **URBAN LOUNGE** 10544-82 Ave, 437-7899 • **VELVET UNDERGROUND** 10030-102 St (downstairs), 428-1099 • **WEST END CHRISTIAN REFORMED CHURCH** 10015-149 St • **WILD WEST SALOON** 12912-60 St, 476-3388 • **WUNDERBAR** 8120-101 St, 436-2288 • **Y AFTERHOURS** 10028-102 St, 994-3256, www.yafterhours.com • **YARDBIRD SUITE** 10203-86 Ave, 432-0428 • **YESTERDAYS PUB** 112, 205 Carnegie Dr, St Albert, 459-0295

Urban lounge

www.urbanlounge.net

THURSDAY MAY 8 KRISPIAN SCHMIDT WITH NICK PERREAULT

FRI & SAT MAY 9 & 10 OZZY OZMUNDOS

WEDNESDAY MAY 14 MANGE

FRIDAY NIGHTS!

\$ 2.25 HIGHBALLS UNTIL 11:00 PM
\$ 2.25 JAGER SHOTS 11:00 PM TO 1:00 AM

BOOK YOUR BIRTHDAY PARTIES!

10544-82 AVE. PH: 437-7699

CENTURY CASINO

CHECK OUT THESE UPCOMING SHOWS!

MAY 19

TIX \$29⁹⁵ ADV.
AVAILABLE AT TICKETMASTER
451-8000 AGENT/STREET CASINO

SWEENEY TODD
Featuring
NICK GILDER
RESERVED SEATING

MAY 24

TIX \$12⁹⁵ ADV.
GENERAL ADMISSION TICKETS
AVAILABLE AT CENTURY CASINO

CLASSIC CAR WEEKEND
Featuring
THE PETER TURLAND TRIO

JUN 3

TIX \$34⁹⁵ ADV.
AVAILABLE AT TICKETMASTER
451-8000 AGENT/STREET CASINO

KENNY SHIELDS
STREETHEART
RESERVED SEATING

JUN 27

TIX \$34⁹⁵ ADV.
TICKETS ON SALE 6PM
RESERVED SEATING

Matt Dusk

JUN 28

TIX \$34⁹⁵ ADV.
TICKETS ON SALE 6PM
RESERVED SEATING

DAVID WILCOX

JUN 29

TIX \$44⁹⁵ ADV.
AVAILABLE AT TICKETMASTER
451-8000 AGENT/STREET CASINO

BLUE OYSTER CULT

ALMOST ABBA • THE STAMPEDERS • THE ZOMBIES

TICKETS AVAILABLE AT CENTURY CASINO

ALL SHOWS DOORS AT 8PM

17103 FORT RD 643.4000

Erol Alkan is marketing on the dancefloor

MUSIC **BACKLASH BLUES**
ROLAND PETERSON
roland@vancouverweekly.com

Slogans are everywhere. You watch a movie and there's an ad for a car mixed in with the previews. You take the bus and get bombarded by scattershot images of information intended for you to retain for future consumption. Gmail has a smart ad system that mines your conversations for buzzwords. The NBA Playoffs are covered in corporate sponsorship, but even teams have specific inspirational mantras printed on color-coded T-shirts for fans to wear. It's a fact of life that our lives are frequently affected by the advertising world. So it should be unsurprising that even the electro scene is riddled with marketing and iconography.

Justice uses the cross as its logo and Moby was a groundbreaking case for media saturation. But the most recent, weirdest proliferation of extended promotion of the self goes out to Erol Alkan. The flyers for his show this past Thursday at the Starlite Room were adorned much like that T-shirt, with the slogan and consumer promise, "Erol Keeps Kids Dancing." And unlike the viral internet marketing and spam that frequently promises the impossible (Penis the size of an alligator tail?), Alkan actually made good on his promise.

His approach to DJing is refreshingly positive. Instead of the scientist commanding the crowd behind the knobs or the technician constantly looking for attention and approval, Alkan plays records with the aplomb and excitement



of one of the ravers he plays to. He dances, jumps, bobs and generally feels his own records to fullest, a charming by-product of his obvious talent. Using only CD-Js, he fully went in with a set of mainly electro-house (Sebastian's "Motor" was a highlight), but he showed his versatility when he dropped "Atlas" by Battles to positive response.

One of the advantages of being a world-class DJ, producer and tastemaker is that you get records before other people. The as-of-yet-unreleased Switch remix of Mystery Jets's "Hideaway" (mixed by Alkan himself) tore down the house with

serious fervor and whatever that type of cutting electro cut with the saxophone was, it could make a case for this year's "Patrick122." He represented most of my favourite attributes in a DJ with his great personality and presentation.

That's the thing about slogans. I don't feel fresher after a Mentos and I don't necessarily get laid more when I use Axe Body Spray. But Erol can slap that shit on a T-shirt and sell it to the same kids that dance for him. The proof is in the pudding and this show, while slightly underattended, was a great way to usher in dance party season in Edmonton.

Disco with DJ Red Dawn spinning
BUDDY'S FREEHOUSE 10pm-12am
greatest in House Progressive and
Trip-Hop, Rudy Electro, 10pm-2:30am
guest DJs inquire at kelly@bitch.com

DISCO THEATRE 8pm-12am
Industry Night Requests with DJ Bo
URBAN FRAT Urban Ladies Night
8pm-12am

MON 8pm-12am
and AS guests no cover

MON
LIVE MUSIC

BLACK DOG FREEHOUSE 8pm-12am
Mondays live music monthly, no cover

IVORY CLUB Open mic Mondays
music and comedy, 8pm

JOB LEE 8pm-12am
Murray, Michael Kershner
8pm-12am, 100% live music, 100% no cover

LB'S PUB Open Stage with Shaver
Posse hosted by Ken, Fred, Gord
8pm-12am

PLEASANTVIEW COMMUNITY 8pm-12am
Idole jam hosted by the Wild Rose
Old Time Fiddlers Society, 7pm

ROSE BOWL 8pm-12am
Legendary Rose Bowl Monday Jam
hosted by Sherry Lee Wisor/Mike
McDonald (alternating), 9pm-12am

STARLITE ROOM 8pm-12am
Gigantour, Megadeth, Children Of
Bodom, High On Fire, In Flames, Jot
For A Cowboy, all ages event, 5:30pm
(door), \$45 at TicketMaster

STARLITE ROOM 8pm-12am
Attack in a dark, guests, all ages
event, all ages event, 7pm (door), \$18
at TicketMaster

STARLITE ROOM 8pm-12am
Megatunes, Blackbird, Listen

STARLITE ROOM 8pm-12am
The Get Down (Megadeth Gigantour
afterparty), 11pm, \$5

DJS

BAR WILD Bar Gone Wild Mondays
Service Industry Night, no minors
9pm-2am

BLACK DOG FREEHOUSE 8pm-12am
Floor Eclectic Nonsense with
Confederacy of Dunces, Dad Rock, TJ
Hookah, Rear Admiral Saunders
Woottop, DJ Idms

BUDDY'S FREEHOUSE 8pm-12am
latest and greatest in House
Progressive and Trip-Hop, 12am
2:30am, interested guest DJs inquire
at kelly@bitch.com, karaoke with
Tizzy, amateur strip contest, 9pm-12am

BUDDY'S FREEHOUSE 8pm-12am
Mondays with DJ S.W.A.G.

FLUID LOUNGE Mondays Mix

NEW CITY LIKWID LOUNGE
Munch on Metal Mondays: '80s metal
with DJ Sammi Kerr, no minors, no cover

TUE
LIVE MUSIC

DAVID (JASPER AVENUE) 8pm-12am
stage with Chris Wynters

BUDDY'S FREEHOUSE 8pm-12am
Ride, 7:30pm tickets at TicketMaster

LEGENDS PUB 8pm-12am
hosted by Gary Thomas

O'BRYNE'S Tuesday night Celtic jam
8pm-12am

SIMULACRUS PUB 8pm-12am
Star Jam hosted by Alicia 1st am
Ricky Sidecar, 8pm

STARLITE ROOM 8pm-12am
21+ 8pm-12am, 100% live music, 100% no cover
TicketMaster Blackbird Listen

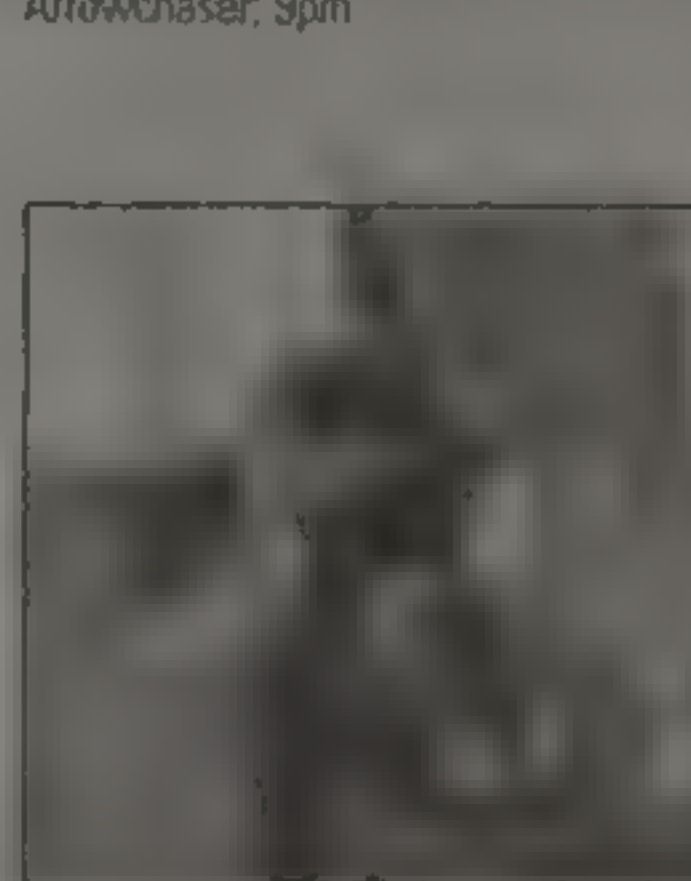
STARLITE ROOM 8pm-12am
Launch Party hosted by Sol Guy
In towed by music/DJ party, \$10 (door)

STARLITE ROOM 8pm-12am
Jerrold Dubyk, 8:30pm (door), 9pm
(show), every Tue, \$3

DJS

BLACK DOG FREEHOUSE 8pm-12am
on the Woottop with DJ Cadence
Weapon

BUDDY'S Free pool and tourney, DJ
Arrowchaser, 9pm



PREVUE / FRI, MAY 9 & SAT, MAY 10 (8 PM) / PHIL DWYER
QUARTET / YARDBIRD SUITE, \$24

The great scholar Homer J Simpson said it best: "saxamophone, saxamophone." Jazzy jazz fingers will be a-blazin' to the sweet sounds, and maybe some babies will even be made

PREVUE / FRI, MAY 9 & SAT, MAY 10 (8 PM) / PHIL DWYER
QUARTET / YARDBIRD SUITE, \$24

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QUARTET / YARDBIRD SUITE, \$24

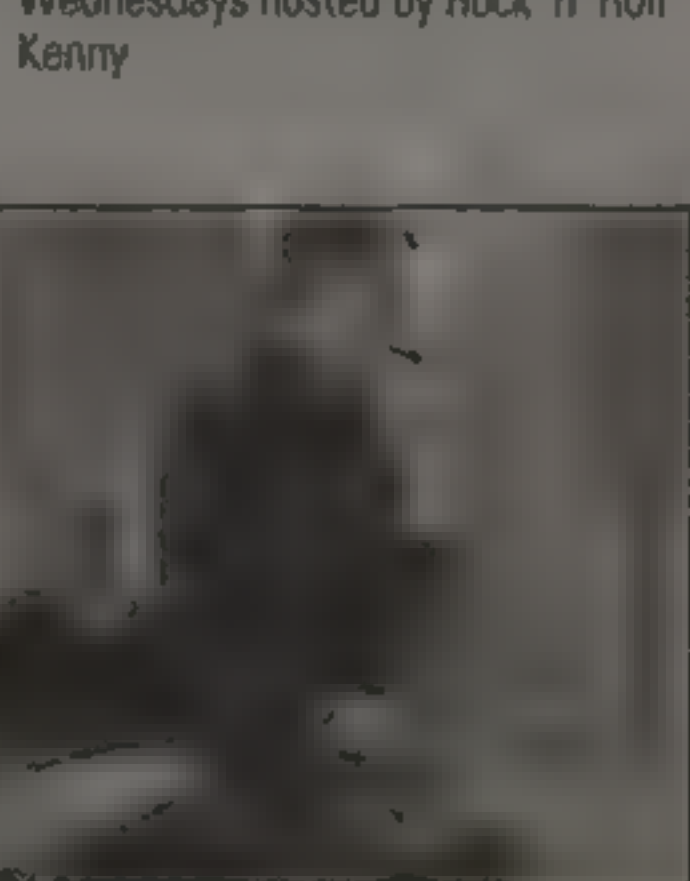
PREVUE / FRI, MAY 9 & SAT, MAY 10 (8 PM) / PHIL DWYER
QUARTET / YARDBIRD SUITE, \$24

PREVUE / FRI, MAY 9 & SAT, MAY 10 (8 PM) / PHIL DWYER
QUARTET / YARDBIRD SUITE, \$24

LIVE MUSIC

EDDIE SHORTS Wednesday blues
with Dr. Blues, 8-10pm

HOOIGANZ PUB Open stage
Wednesdays hosted by Rock 'n' Roll
Kenny



PREVUE / FRI, MAY 9 & SAT, MAY 10 (8 PM) / PHIL DWYER
QUARTET / YARDBIRD SUITE, \$24

The great scholar Homer J Simpson said it best: "saxamophone, saxamophone." Jazzy jazz fingers will be a-blazin' to the sweet sounds, and maybe some babies will even be made

PREVUE / FRI, MAY 9 & SAT, MAY 10 (8 PM) / PHIL DWYER
QUARTET / YARDBIRD SUITE, \$24

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QUARTET / YARDBIRD SUITE, \$24

PREVUE / FRI, MAY 9 & SAT, MAY 10 (8 PM) / PHIL DWYER
QUARTET / YARDBIRD SUITE, \$24

WILD WEST Hay Hosed

DJS

BACKROOM VODKA BAR 8pm-12am
Wednesdays Soulful
with Nic-E and Sinoo

BANK ULTRA LOUNGE 8pm-12am
Nights with DJ Harley

BLACK DOG FREEHOUSE 8pm-12am
Floor Glitter Gulch

BUDDY'S 8pm-12am
every Wed with DJ Buste
No cover, live music or
Woottop, 100% live music, 100% no cover

BUDDY'S 8pm-12am
A termite, 100% live music, 100% no cover

BUDDY'S 8pm-12am
Hump day with Sean

BUDDY'S 8pm-12am
This

BUDDY'S 8pm-12am
hiphop, reggae, old school, 100% live music, 100% no cover

BUDDY'S 8pm-12am
with InVincible, Touch It, 100% live music, 100% no cover

BUDDY'S 8pm-12am
DJ Spincycle

BUDDY'S 8pm-12am
DJ Spincycle

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BUDDY'S 8pm-12am
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Songwriter shows Brightness & Bravery

CAROLYN NIKODYM / carolyn@vuwweekly.com

Layah Jane's tour calendar reads like a list of friends of friends you might put together before you venture off into points unknown—the look-up-so-and-so-when-you're-in-Europe kind of thing. Her schedule is completely comprised of small venues and house concerts.

However, when you hear the Toronto singer-songwriter's sophomore release—*Brightness & Bravery* was released a week ago—you realize that it likely won't be long before these intimate shows become a thing of fond memory.

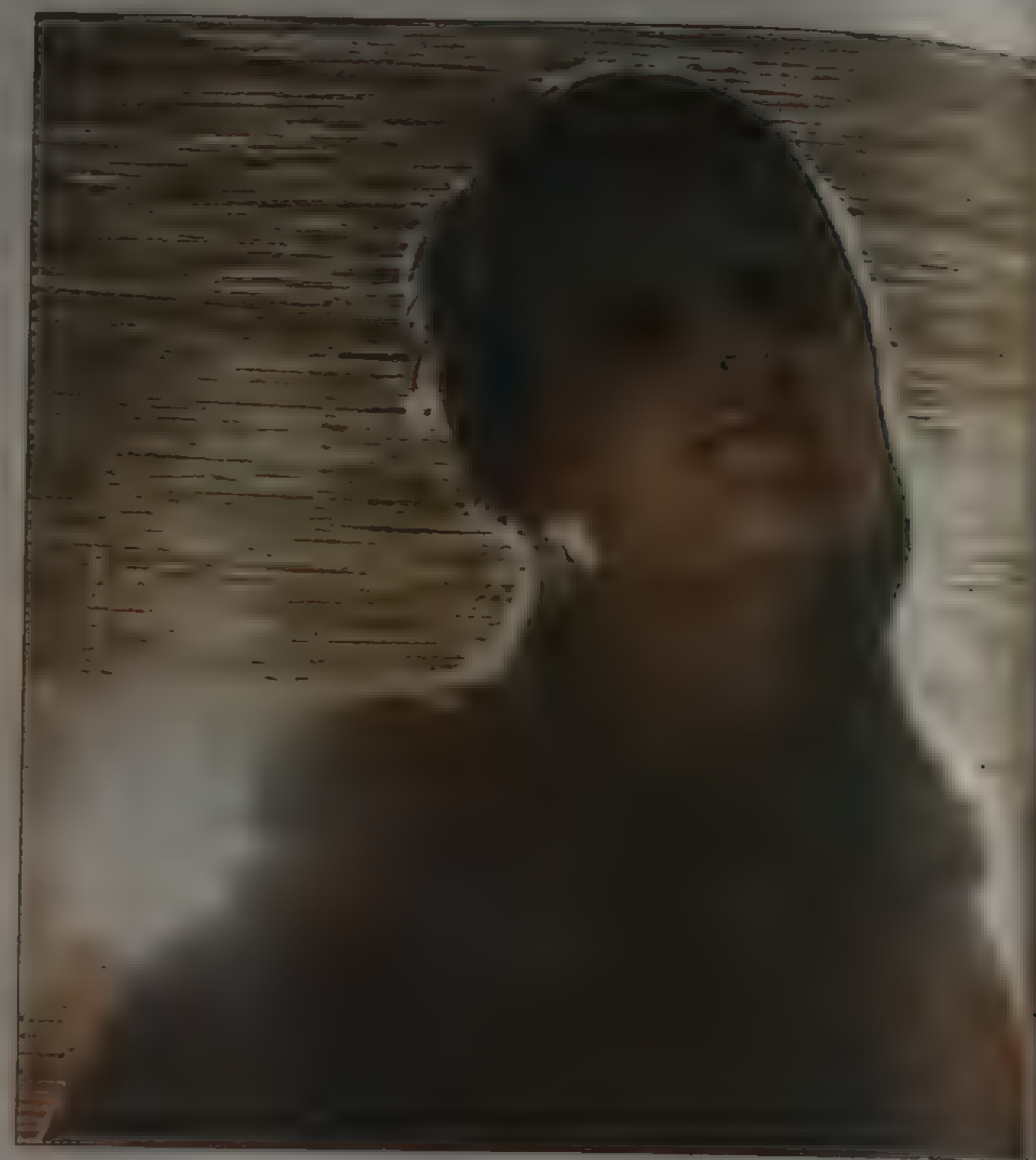
"It's crossed my mind. Certainly in the effort of trying to reach as many people as we can, I have to contemplate that idea of not being able to play in such intimate settings," she says. "I'd like to think that we'd always be able to squeeze a couple in, because there's something that happens in a living room—in a jam session or in an intimate concert—that just can't happen in a big venue.

"I'd like to think that we'd always be able to squeeze a few in, but I'm obviously very open to playing larger venues," she laughs. "No problem there."

ALTHOUGH LAYAH JANE certainly wears the singer-songwriter handle well, there's plenty more going on in the compositions. Her 2005 debut, *Grievance and Gratitude*, and the different nominations and awards it garnered—from jazz to folk—reveal a style more difficult to pigeonhole.

Brightness & Bravery is a dreamy, soulful and fully realized album. The different musical influences are smoothly blended to complement her poetic lyrics and a voice like butter. (If you're unfamiliar with her music, you may recognize the voice from the Canadian arm of the Dove Campaign for Real Beauty, which had Layah Jane singing "True Colours.")

Like her debut, *B & B* will be



PREVIEW

MAY 9 & 10
LAYAH JANE
WITH OLIVER JOHNSON
MAY 9 (7:30 PM)
CARROT COMMUNITY ARTS COFFEEHOUSE, \$5
MAY 10 (8 PM)
WITH OLIVER JOHNSON, SAMANTHA SCHULTZ
BLUE CHAIR CAFE, \$15, \$50 (W/DINNER)

offered up to different Toronto producers for the remix treatment.

"It certainly exposes our music to a different audience," she explains. "I think folks that wouldn't necessarily seek out a singer-songwriter get exposed to my voice through more urban music or electronica, and then that sort of leads them vicariously back to where we started, which is

more in the roots genre. Plus personally, it's so much fun to work with many producers of many genres to hear where they take the music.

There's little doubt about Layah Jane is going to take her career however. After a stint as a kindergarten teacher, she made the decision to pursue music full time last year.

"The decision was a long one coming," she says. "I was in for a little bit, teaching also, and juggling lots of balls and I was trying to feel too scattered and more of my energy wanted to go more into music."

With her eye on the prize these days, chances are Layah Jane will quickly add to her list of places to play and people to see. **v**

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PREVIEW MON, MAY 12 (7 PM)
TOKYO POLICE CLUB
WITH ATTACK IN BLACK, SMOOSH
STARLITE ROOM, \$18 (ALL AGES)

collective belt has led to a myriad of opportunities for Tokyo Police Club's music, which has been featured in some places like video games, which haven't exactly been traditional spots for music in the past, but which are rapidly becoming so. According to Alsop, the decision process for which non-traditional offers to accept is a collaborative, if lengthy, one.

"We all have complete control over what we're doing at the end of the day. Our manager will forward it to our emails and we'll all comment on it at the same time—everything we do is very democratic and, because of that, a very lengthy process. We're not quick decision makers in this band," he says before expanding on a few of the odder requests the band has received. "We've definitely turned things down before. The strangest thing that ever came to us was an Italian ice cream commercial that they wanted us to be in. I think they wanted us eating ice cream and playing our instruments. I'm pretty sure we turned that one down." ▽

AN BIRTLES / bryan@vueweekly.com

Buzz bands are all about fireworks and flash, or so one might think. For 2006's biggest buzz band, **Tokyo Police Club**, the journey the group has been on is seen it signed to Paper Bag Records after just a handful of appearances, its debut EP, *A Lesson in Crime*, blew up to mammoth proportions and then the band's signing with US label Middle Creek, followed by a gradual move into the American market, all while playing bigger and bigger shows and making appearances at all the biggest festivals. You would think our head might start to spin after while, but when Tokyo Police Club member Greg Alsop is asked if he's currently feeling busy, he laughs it off. "I guess so, but it depends what you consider busy," he says. "We're living 11 hours today to Buffalo, so I'm busily doing nothing."

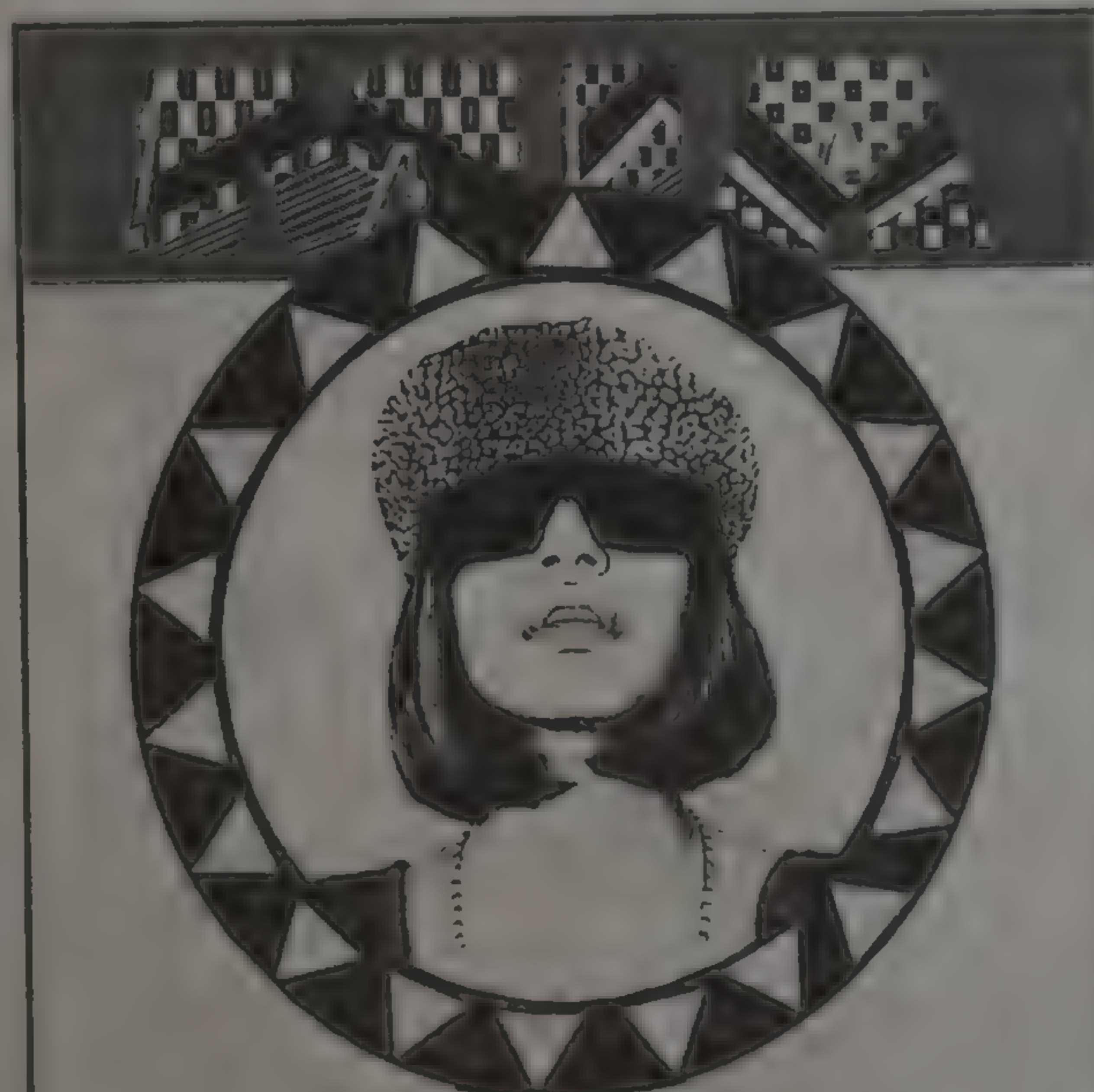
This band has not been busily doing anything lately, however. Having just released its first full-length album, *Elephant Shell*, Tokyo Police Club is adding the *Exclaim!* 16th Anniversary Tour to support the record and put it into the hands of hipsters and bloggers everywhere.

There is a popular perception that writing an album is different than cobbling together an EP, but the band found that this was not so much the case when setting out to create *Elephant Shell*.

"We thought there would be a big difference and I think that was the initial problem that we faced when setting out to write the songs—we were kind of viewing it as an album and saying, 'Wow, where do we go from here, we've never written an album before and we don't know where to start.' That kind of held us up for a bit trying to figure out what's involved with writing an album as opposed to an EP," Alsop explains. "What it really boils down to, we discovered, is that it's not really that much different—

you're still writing songs one at a time and making that song as great as you feel it can be before moving on to the next song, so the process hasn't really changed that much."

HAVING SUCH A well-received EP and now a new album under the band's



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ALL AGES

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ALL AGES
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Maki is *On High* with her new album

EDEN MUNRO / eden@vueweekly.com

While there are plenty of musicians out there today who are making a living off of writing and playing their songs, the vast majority of those have had day jobs at some point in their past. It's a fact of the world that the creation of music begins as something that most people do alongside their regular jobs, with the ultimate goal being the opportunity to focus full time on their songs.

Ontario's **Kate Maki** is on her way to that place, having recently released her third album, *On High*, and given up her full-time job as a school teacher in order to put all of her efforts into getting her music out to people.

"I used to teach full time, and then I quit and didn't teach at all and then I went back because I needed some money and a steady life again—just a regular life—so last year when I made *On High*, when we recorded it I was actually teaching high school science full time," Maki says over the phone. "I had five days off at March break and that's when we recorded *On High*, and then this September I thought, 'I'm gonna quit the full time and be a substitute,' so that's what I'm doing now."

"That works out really, really well, because I can still hang out with kids sometimes and then go out on tour and then come back and still have jobs," she adds. "It's pretty flexible and I get a little bit of both worlds."

It's clear that, despite her decision to cut back her teaching commitments, Maki has an affinity for the job. That's partly due to the correlation that she sees between performing and teaching.

"I find them very similar, except for the obvious [point that] some [of the listeners] are inebriated and some are sober, but keeping them engaged and performing [is a part of both]," she laughs. "Because when you're teaching you really are performing, it's just



PREVIEW SAT, MAY 10 (8 PM)
KATE MAKI
WITH NATHAN LAWR, CINDY DOIRE,
RYAN BISHOPS
VELVET UNDERGROUND, \$10

different content whether it's science or geography. They're very similar except with the teaching what I'm performing isn't really personal, but what I'm performing as a musician, those are really personal songs.

"Sometimes it takes more courage for me to play my own music in front of an audience," she continues. "Just because you're opening up and you're sharing something with people, and you're kind of exposed and feeling a bit naked, whereas with the teaching it's just content. It's objective to me, it's not as difficult sometimes—although, if I'm teaching grade 12 biochemistry, that gets difficult, but in a different way."

THERE'S AN URGENCY in the release of Maki's new record that gives the impression that she's making the choice leaving the day job behind now and trying to take the album as far as it can go. When her fragile, disarming voice emerges from the drifting music, the intimacy is striking. The credit for that feeling belongs to Maki and the band that joined her for the session—Nathan Lawr, Dave Draves and producer H. Gelb, switching up instruments whenever necessary. It also helps that five of them tracked everything in the studio, save for a couple of dubbed parts here and there, experimenting with instrumental configurations as they went.

"We tried a lot of the songs and we tried a lot of them as a four piece and we just kept going," Maki recalls.

maybe I'll move to Nova Scotia

Amy Honey and her band
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we all heard that music is the sound-
 of our lives and we know that cer-
 tain songs remind us of certain times.
 That goes the idea that music has
 the ability to give us a good indicator of
 where we are at inside.
 All of those notions come into play.
 When you talk to local musician and
 the care worker Mat Halton about his
 project pre/post as he gears up for
 the back gigs (one a fundraiser for
 upcoming Heart of the City Festival).
 As I've had my own story, I've
 noticed as the music has changed with
 "he explains. "I kind of like where
 going in my life and I like the way
 music has changed with me, or
 the way I feel with the music—
 the way I just think music is one
 of the most powerful ways that I know
 to live my life, really."
 After his first love/band Plainsay
 died a couple of years ago, Halton
 began a journey aimed at broadening
 musical horizons. Not only did he
 experiment with new sounds,
 he also wanted to venture down an
 artistic path paved with intention.
 "The goal, for this band is to
 connect with the kids that I work

with," he explains. "I just find that I learn
 so much from them. They teach me lots
 of valuable lessons. When I sit down to
 write a song, that's what comes out of
 me, of just always being in awe of the
 way these kids will always be able to tri-
 umph in the face of great adversity."
 While some of pre/post's lineup will
 be familiar to old Plainsay fans, the
 music is decidedly different. With the
 beat and looping chops of brother
 Jonathan, Halton has worked in an
 electronic vibe to serve as a backdrop
 for the lyrics that come through him.
 What is cool about the whole venture is
 the thought process behind it. Many musi-
 cians will tell you that they play because
 they must. Although this is no doubt true
 in Halton's case as well, he's also able to
 put into words how profound music can be
 to players and listeners alike.
 "I find that music just really impacts
 me physically right away. I just find it
 really powerful that way, that I just know
 instantly. It might be a physical sense,
 and then once it's hooked me physical-
 ly—like that's a groovy beat, or that's a
 beautiful melody, or that's the rhythm.
 And then from there, then my brain kicks
 in, and then I start thinking about the
 music and then I think, 'Well what are
 they saying? What are they portraying?
 What are they trying to teach me?' And
 then if I don't like what I hear, then I'm
 not going to listen to the message."
 Translating that into pre/post means
 experimenting with the kind catchy
 hooks, buttery melodies and groovy
 beats that will bop heads, compel folks
 to listen and maybe find a little bit of
 themselves inside.



Melanie C

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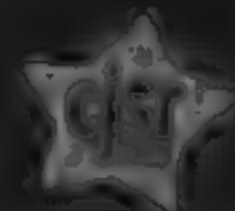
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BLACKBYRD, FS (WEM), FREECLOUD



SAINT ALVIA

MAY 22

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DOORS 8 PM - 18+ ID REQ. TIX ALSO AT
MEGATUNES, BLACKBYRD & FS (WEM)



ARCH ENEMY

MAY 24 - STARLITE ROOM

DOORS 8 PM - 18+ ID REQ. TIX ALSO AT MEGATUNES, BLACKBYRD, FS (WEM)



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Throwdown
for the title
THE END

MAY 26 - EDMONTON EVENT CENTRE

DOORS 7 PM - ALL AGES - TIX ALSO AT MEGATUNES, BLACKBYRD & FS (WEM)



BATTLES

MAY 28

STARLITE ROOM

DOORS 8 PM / 18+ ID / TIX ALSO AT MEGATUNES, BLACKBYRD & LISTEN



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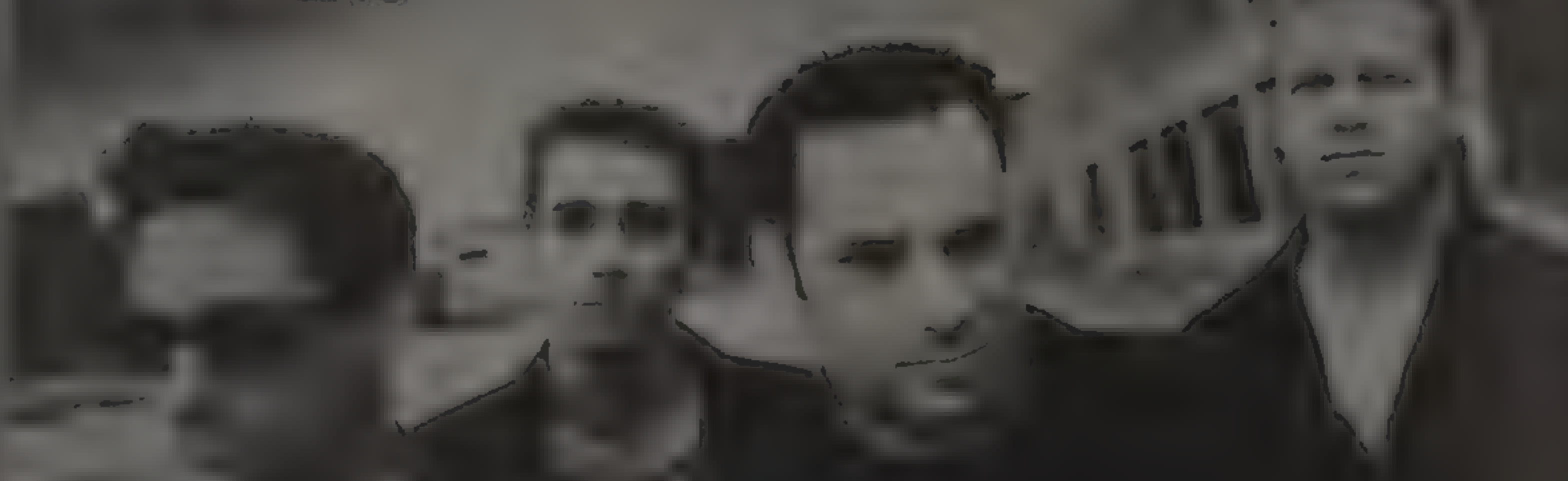
JUNE 10

VELVET UNDERGROUND



face to face

WITH GUESTS

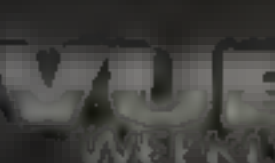
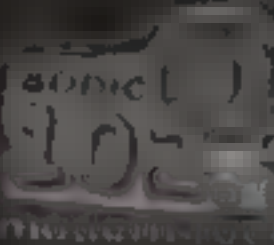


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A country boy quits a Club and returns to his roots with the Culls

CHRISTINA KEEFE / manychrista@vancouverweekly.com
The Culls is country for the badlands and borderlines, farms and frontiers. Crying, ang, hurting, killing, riding, Ang, praying—all the ten-gal-hat tropes are on the band's out, *If Your Horse Returns Alone*, released late last year. The instrumentation is classic southwestern roots, with a tinge of early rock menace and snaking outlaw blues, propelled by Michael Platt's distant rolling under bass and Mike Menchuk's galloping rhythms. Though the textured landscape of odd Maduke's jangling mandolin and Rick Overwater's acoustic guitar and lap steel. Vocal duties are split between Maduke and Overwater, the former possessed of a desperate wail and the latter a gravelly growl, singing about the maddening confines of city life, small town small-mindedness, the wildness of rural havens, and the unknown territory of death. "I grew up on a farm in southern Alberta. I know what it's like to get pulled out of school to drive the tractor," Overwater states. "I got der, rejected my country upbringing, became a punk, got into

PREVIEW

THE CULLS

SAT, MAY 10 (4 PM)
 BLACK DOG, FREE
 SAT, MAY 10 (8 PM)
 WITH THE BURNING SANDS,
 RIBBON RICKETS
 RENDEZVOUS, \$8

metal, and when I came to the big city of Calgary and started playing with people, there were all those influences."

Overwater had some solid indie successes with Agriculture Club, a band formed with good buddies who experienced similar upbringings and adored Black Sabbath and AC/DC as much as country outlaws like Waylon Jennings and Johnny Cash. They put out several records—with titles like *Farmageddon* and *Smell the Dairy Air*—toured and charted on college radio.

"The focus was on being a fun band," Overwater explains. "But you crack a joke in music and it's—'schtick!'—such a narrow-minded thing. Agriculture Club was funny, but not a joke. And I'm afflicted with this disease where I spit out songs left and right, and I had a drawer full of lyrics that were political, and a lot that were closer to country than what Ag Club was

doing."

HE HANDPICKED HIS band mates from Calgary's fertile roots and rock scene, looking for a constellation of instruments and players that could help him strike out in a new direction, one that embraced bluegrass, gospel, murder ballads and straight up vintage roots.

"As a songwriter, I wanted room for hard-drinking and introspection, and to put down my Les Paul and play more Telecaster, finger-style acoustic and lap steel," Overwater chuckles. "I wanted a certain style, but I think I'm still exercising some rock demons. I'd like to start writing more honky-tonk weepies." ▽

KATE MAKI

PHOTOGRAPH BY PAUL KAY

"We didn't stop to listen until about three days in, and then we just sat back and listened to everything and put little stars beside the versions that we liked the best and we kept going back to those. A couple of the songs we overdubbed a couple things, but for the most part what you hear is what happened in the room, because we all agreed that was all that was needed."

FINDING THE RIGHT approach to each song is an important part of creating for Maki; there's a sense that *On High* could have been a different album had she preferred some of the unused recordings over the ones that made the cut in the end. But while the record captures one version of her music, there will be plenty of opportunities to hear the songs change as Maki plays them live on the road. She explores new direc-

tions in her music, while keeping things alive and changing, by keeping herself open to new possibilities brought on by the musicians she plays with.

"Every time I go on tour I'm with different people or I'm opening for somebody different and I like to hijack the headlining band to be my backup band," she explains. "So every song of mine has been played in many different forms and configurations—sometimes it's solo, sometimes on piano, sometimes it's with a duo, sometimes it's with a heavy rock setup and sometimes it's really acoustic-y—they're constantly changing and I think that's sort of what makes it interesting for me. I have a hard time playing things the same way twice. I like it to be challenging. I think it keeps it kind of fresh and sounding better, instead of being overly rehearsed and regurgitated I like it to sound new every time."

"It just becomes less of a song and dance [routine] and becomes more of a real thing." ▽

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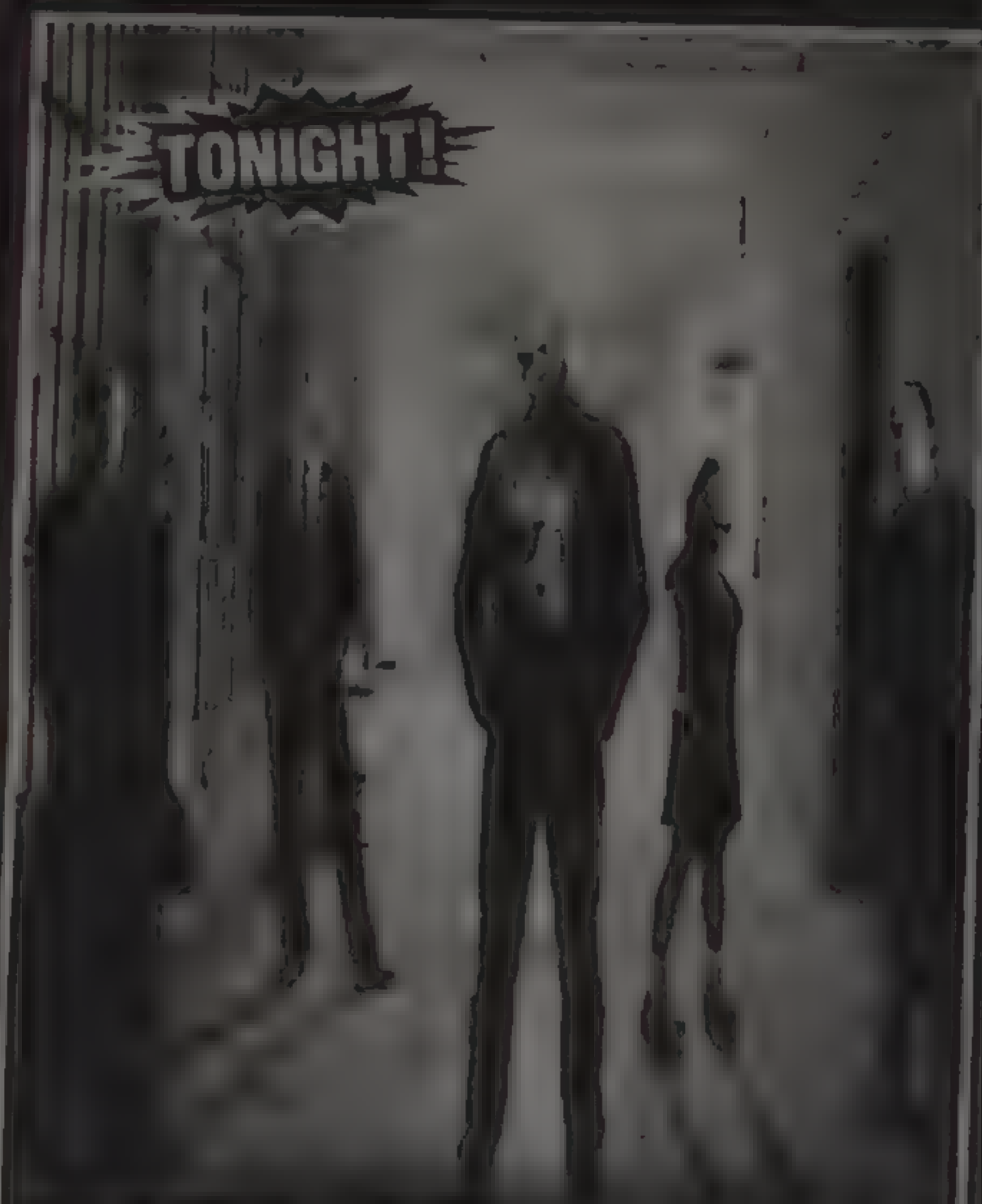
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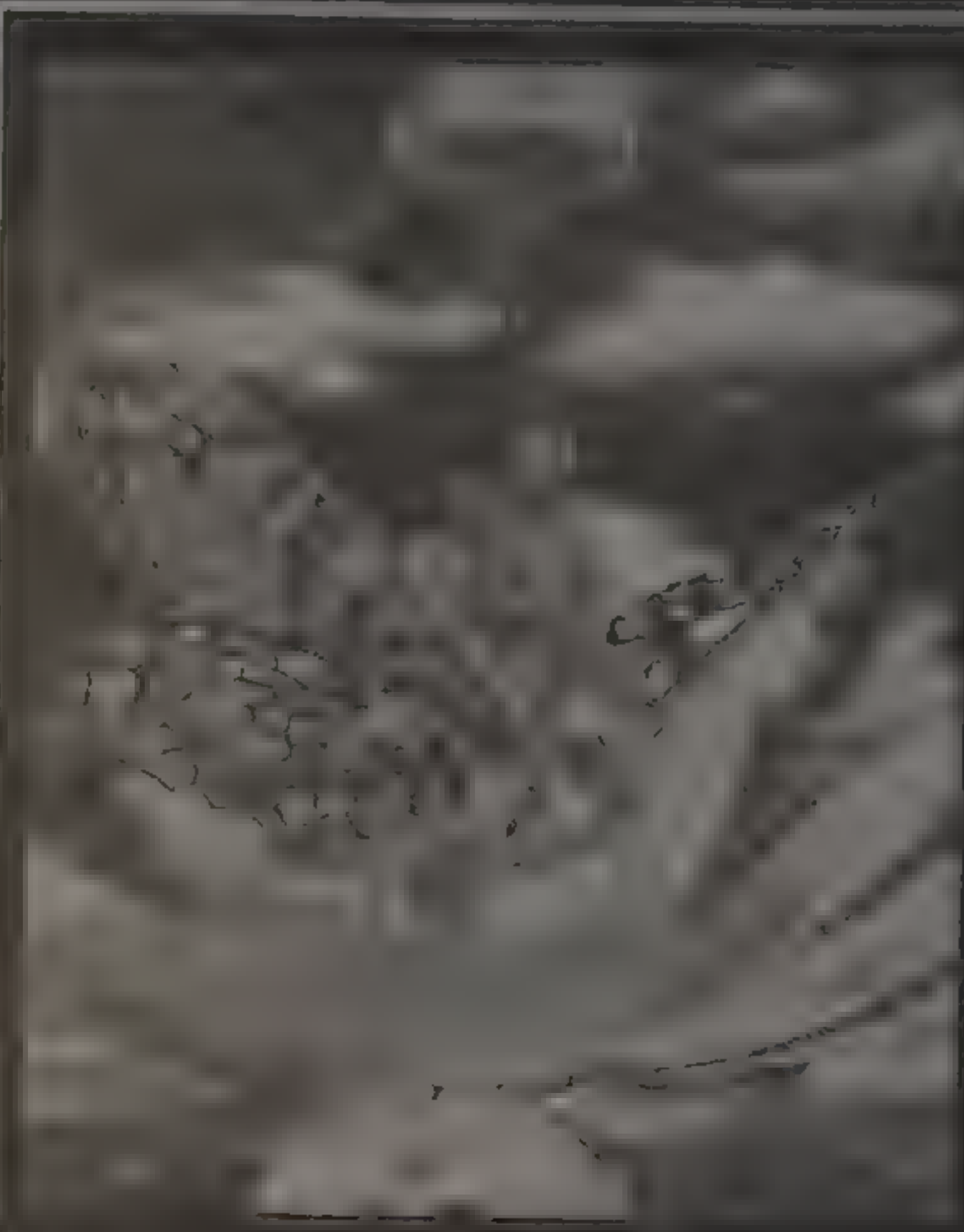


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WINTER
HONEY
MAY 14, 2008
PAGE 11

... / eden@vancouverweekly.com
... to play music, it helps if
... love for new scenery
... not easy, mind you—
... music out to people
... of your hometown is
... for an endless
... in strange cities
... years ago, Nova Scotia's Amy
... for something differ-
... world, moving all the
... to Vancouver
... compared with her
... —a small
... on Nova Scotia's
... of Halifax—the
... have new world when
... back in '96
... I was pretty iso-
... centre, and I
... the Pixies one time
... by the size of the
... Honey recalls

"I came back and decided that I wanted to live in a big, big, big city, but I really didn't want to live away from the ocean, so I chose Vancouver based on that fact alone."
Once she settled into Vancouver, Honey set about making music—she's released one album as a member of Clover Honey and two others as a solo artist—and founding Red Cat Records, an indie record shop and label. She's quick to say that she loved her time in the city, but adds that, eventually, her focus changed and she began to think about the little town back in the East once again.
"It just kind of shifted and changed, and I left Vancouver almost exactly a year ago and I've been living over on Vancouver Island," she explains. "I guess the romance with the big city completely wore off in the past year and I found myself living over there and decided, 'Well, if I'm gonna live way out here in the middle of the woods, I may as well do that in Nova Scotia where I can be surrounded by my family and my homeland.' It totally ran its course—it was a 12 year affair with the city and then it ended and I went back to my old lover: the country." ♡

MEGADEATH

FROM PAGE 33

...," he adds, his voice taking on a more serious tone. "There are some people who are fans of ours that love our music and they use it to do bad stuff with."
The bad stuff that Mustaine is referring to is the 2006 shooting that took place at Dawson College in Montréal, Québec, where a student was inspired by Megadeth's "A Tout Le Monde," a 1994 song that Mustaine recorded for the band's most recent album, *United Abominations*.
"What happened here before up at school, it was terrible," he says. "But I was absolutely sure to say when that happened, that song belongs to the beautiful people of Montréal and it isn't meant for anybody to do anything like that and I refuse to allow that to be stolen by him ... I think that we have to take ownership of stuff like that and if you let the bad guys win, you're letting the bad guys win."
IS THAT SURPRISING? Mustaine's feelings on the subject are so strong that he doesn't like to waste words when he speaks, and the same holds true for his lyrics. And when it comes to subject matter, Mustaine can write just as easily about personal relationships as he can about politics, putting considerable thought into each word that he puts on the page.
"I've always tried to use intelligent lyrics," he says. "I think it's kind of a shame when singers say, 'Fuck,' just for the sake of it. You can tell when guys are pussies and they use a bunch of dirty words in their songs to make them have some kind of cred. In my whole career I think I've said 'Fuck' maybe twice on over a hundred songs ... but then there's other guys you know who call women 'bitches' and they just glorify all of this stupidity that people make fun of in heavy metal about."
"I like writing about things that are important for us as people regardless

of what nationality we are," he continues. "I like writing stuff that's intelligent for us as a race regardless of how old we are or what sex we are. Megadeth music is something that's provocative and stimulating and it's been that way ever since the beginning. I've always tried to write lyrics that were something that would make you sit back and say, 'Wow, I wonder what he's talking about,' and then do a little research on it. I've never said vote this way, vote that way, I'm this so you better be that, too."
SO, WHILE MEGADETH'S music might come on like a hurricane, Mustaine's lyrics reveal a man who is particularly concerned with both freedom and respect. That attitude is something that connects Mustaine with his earliest days—before Megadeth, before his days in the earliest version of Metallica—back when he was just another kid who was into music and looking for a way out of the grind of life.
"I didn't get into this for the money," he states. "I got into it honestly in the beginning because I was a skinny, redheaded kid and I was lonely and I had a friend who took me to a keg party one time, and this dude who looked like freakin' Frankenstein was playing guitar and as soon as he got done playing the girls were crawling all over him and I went, 'Oh my God, is that the ticket?' And I got a guitar and you know what? It worked. It was instant popularity, and the better you got, the more popular you became."
"I look at a lot of other bands that have become really popular and they just absolutely self-destruct. I dig the band Oasis—some of their songs are really cool to listen to when you're driving or when you're partying, not the really mellow, sappy crap, but I mean the cool, kinda buzzy, fast alternative riffs—and then you hear that these guys went home because someone threw a shoe at them up here in Canada somewhere. Man, I've been hit with more shoes than I know what to do with—that's just part of the job." ♡

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...from a sound engi-
...that don't dwell too
...longer. Openers to III are
...pushing against, then
...satisfying songs
...peaks halfway through
...a superb summation of
...tracks and turns, a recap-
...stems new, with its
...urgent hook "Lchoplex," its
...into motion, is only
...the arty horror sound-
...The Four of Us Are Dying."
...clutter or seem like filler
...a Mars Volta title ("Corona
...data"), and there are some pre-
...Reznor lyrics ("When you fall
...your hands and knees").

JIM NOIR

JIM HARRIS / scott@vuweekly.com

...at could possibly go wrong with the
...combination of airy psychedelia, catchy
...and a nerdy space theme? Well, on
...anchester native Jim Noir's epony-
...sophomore album, not a heck of a
...lot. Renowned for an uncompromis-
...ing DIY ethic (revealed by the album
...credit reading "everything by jim noir"),
...Noir, whose real name is Alan Roberts,
...takes listeners on an incredibly enjoy-
...ble neo-psychedelic meander. He lay-
...rs influences from every decade from
...the '60s to today, and his ability to bal-
...ance a lot in a song is revealed when
...the bouncy synths and falsetto of
..."Happy Day Today," is interrupted by a
...delicate acoustic guitar interlude. From
...straight-ahead psychedelia ("Welcome
...mmander Jameson," "Ships and
...lounds") to dance electronica tracks
..."All Right") and Syd Barret-esque
...quirkiness ("Good Old Vinyl"), Noir is

WE ARE SCIENTISTS

scott@vuweekly.com

We Are Scientists opens *Brian Thrust Mastery* with great promise. "Ghouls" combines a vicious wall of percussive sound with disarming vocal harmonies and a relentless bass line. But the songs that follow this immaculate piece of indie rock are best described as disappointing. There are moments of pleasure to be gleaned from the rest of the record, but they are sandwiched between bloated passages of sentimental soft-rock garbage. This culminates in "That's What Counts," which closes the album and features a saxophone part disturbingly reminiscent of Lenny G. Living in a world blessed with the iTunes Music Store makes it tough to recommend buying the whole *Brian Thrust Mastery* instead of just poaching the handful of tracks that are actually worth listening to.

Strip down and get creative with Radiohead

MUSIC ENTER SANDOR

STEVEN SANDOR
steven@vuweekly.com

Last week, the "Nude" party came to an end. May 1 was the deadline for entries and voting at radioheadremix.com. More than 2250 fans, musicians and producers submitted remixes of the "Nude" single to the site, where visitors could listen to them and vote for the ones they liked best. Radiohead's members promised that they would listen to the best mixes.

As of May 1, the "Spor Remix" led the way, with over 12 000 votes, while the "Holy Fuck" mix had nearly 10 000 votes. They were the top two vote getters.

How did it work? Radiohead made five "stems,"—the guitar, bass, synth, drums and vocal tracks—available for sale through iTunes. The files could be loaded into Garageband or other non-Apple mixing software. Users were invited to use the stems for their own remixes, or could add material of their own.

Edmonton musician and producer Lane Arndt got into it. His entry, #1785, "The Specialest Hillbilly Trash Mix," features the guitar leads shifted to banjo, with a series of interesting clicks and bleeps providing the background. It's both C&W and electronic.

"I got involved to be a part of something that I thought was a really cool promotion and also to start something that I would feel good about finishing

and knowing that I participated in," said Arndt. "I really feel good about what Radiohead is doing in the industry in terms of breaking the boundaries of the traditional industry oligarchies-autocracies. I'm not actually the biggest Radiohead fan but I wanted to see what my musical brain would do with the resources offered."

RADIOHEAD, OF COURSE, caused quite the stir last year when it decided it would offer its *In Rainbows* album over the internet, and fans could pay as little or as much as they wanted for their copies. But, considering that anyone who wanted to enter Radiohead's remix contest had to go through iTunes and pay for each individual "stem" as if it were a single, it's easy to criticize the band for using the contest to stimulate sales, and get back on the corporate train.

But Arndt didn't quite see it that way. "It's a bit of a drag that they had to be purchased through iTunes but it's not unlike any other contest fee, and you weren't bound to actually use any of what they offered stem-wise.

And Arndt was amused that someone decided to "Project Mayhem" the site by submitting silence with the moniker "Nice way to get free remixes assholes."

While the deadline for submissions and voting has passed, I do hope the radioheadremix.com site stays up. I've enjoyed what I've heard so far. ♡

Steven Sandor is a former editor-in-chief of *Vue Weekly*, now an editor and author living in Toronto.

HAIKU QUICK SPINS

NEWTON FAULKNER
HAND BUILT BY ROBOTS
AWARE
The lameness of this
Dave Matthews man-crush even
Makes Jack Johnson blush

SOILENT GREEN
INEVITABLE COLLAPSE IN THE
PRESENCE OF CONVICTION
METAL BLADE
Title a mouthful?
The album's a mouthful, too
A mouth full of balls!

ELIOT LIPP
THE OUTSIDE
MUSH
Part Herbie Hancock
And part Super-Nintendo,
What part don't ya like?

SLEEPICAP
WEST TEXAS
DINE ALONE
At The Drive-In dude
Gettin' his alt-country on,
Pleasantly surprised

UNDER BYEN WITH
THE DANISH RADIO SINFONIETTA
SIAMESISK
PAPER BAG
Sexy and Danish.
Sexy: their music. Danish:
Their creamy filling

ROBYN
ROBYN
KONICHIWA
Swedish pop maven
Picks up where she left off.. Uh..
13 years ago

BRANT BJORK
PUNK ROCK GUILT
DINE ALONE
Stoner rock bong lord
King Brant sits on high and laughs
Emphasis on "high"

WINDSOR FOR THE DERBY
HOW WE LOST
SECRETLY CANADIAN
A metric dinkload
Of some digital reverb
Right up the ying yang

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SNACK TIME
DESPERATION
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Just another hard rock band from Canada

ALYSSA NOEL / alyssa@vuweekly.com

Danko Jones would probably not be happy to learn that I'm proving him right.

As I write this, Jim Bryson's placid vocals are seeping out of my speakers via CBC Radio 3's online media player.

And, therefore, I contribute to the problem.

"The bands that do well in Canada are pretty soft and safe and artsy and pretentious," Jones tells me from Toronto shortly before heading out on an extensive Canadian tour to support his band's fourth full-length album. "Not that being pretentious is a bad thing, but from where I stand it is. In Europe there's more of a palette for heavy music and wider-ranging music."

It's a fair enough observation, but an appetite for Jones's brand of straight-forward rock 'n' roll must still exist in this country, considering the trio has managed to make a go of it for the past 12 years. In March the group released *Never Too Loud* in Canada, a disc Jones says furthers what the band that bears his name has always done.

"It's just a hard rock record," he admits. "We've been nothing but a hard rock band. I like all of the albums we've done ... I don't know which is better than the others. I think this album touches on new things we haven't done in the past like more melodies and more singing. It took a stab at [Thin] Lizzy and KISS."



PREVIEW

FRI, MAY 9 (7 PM)
DANKO JONES
WITH FACE FIRST, HOLLYWOOD ASSASSYN
JET NIGHTCLUB, \$20 (ADVANCE), \$25 (DOOR)

Of particular note is the '70s tinted sing-along "Take Me Home," a track about wanting to return home "to where my records are." Although it sounds like the call of a road-weary musician, Jones says the band's love for touring has never diminished.

"It's hard and it's tough and it breaks a lot of people and a lot of people go crazy in front of [your] eyes, but it's really a necessity. It's how we pay the rent. We've gotten used to it," he says.

THE BAND (including Dan Cornelius on drums and John Calabrese on bass) will wrap up its Canadian tour

at the end of the month and then play the festival circuit in Europe before joining Motorhead as openers on a mostly-UK trek.

The tour plan leans heavily in favour of Europe, reinforcing Jones's argument. But it's possible, he says, that rock could beat out indie and make a comeback here.

"It's really hard to say," he points out. "You just do what you do and fill people like you [you] get to keep it. I can't predict what's going to be popular in a few years. Bands like the White Stripes, that was kind of some hope, but it didn't really start a whole revolution of rock. I have a feeling people will keep enjoying rock."

And Jones will continue to lead the pack with lyrics like, "I'd rip my nuts off just for you," from "Invisible."

It doesn't get more unpretentious—or more rock 'n' roll—than that. **v**

ZODIAC

FREE WILL ASTROLOGY

BOB BRATSKY
freewill@vuweekly.com

ARIES (MAR 21 - APR 19)

For many Aries, independence is a virtue that flows in abundance—so much so that it's sometimes on the verge of becoming excessive and turning into a vice. That's why I'm thrilled to inform you that the mysteries of dependence could be especially intriguing and useful to you in the coming days. They might also lead, paradoxically, to a form of interdependence that would in the long run nourish your independence. So how about it? Without compromising your free-wheeling spirit, can you blend yourself more thoroughly with trustworthy souls who care about you?

TAURUS (APR 20 - MAY 20)

Alison Covarrubias is a mentor for female entrepreneurs. Her "Ladies Who Launch" program inspires women to be brave and brazen as they develop their own businesses. One of Covarrubias's prime pieces of advice: "If you don't feel like you're going to throw up, you're not taking enough risks." That's also my message for you, Taurus. In the name of smart gambles and tricky success, I dare you to push yourself way out of the comfort zone.

GEMINI (MAY 21 - JUN 20)

According to a survey, one out of every 10 people says the Internet makes them feel closer to God. I predict that you will be part of that group in the coming days, Gemini. But it's not just surfing the web that will bring you into more intimate communion

with the Divine Wow. Washing dishes will do it, too, as will buttering toast, brushing your teeth and skipping down the street. For that matter, throwing imaginary rocks at the sky, blowing your nose on your sleeve and pretending you're a rock star will put you into a more fluid alignment with the Primal Root. Pretty much everything! What if you're an atheist? You're free to ignore the evidence of spirit's presence pressing in on you from all sides. But even if you do that, I bet you'll still enjoy a profoundly enhanced sense that life is wildly meaningful.

CANCER (JUN 21 - JUL 22)

According to physicist Paul Steinhardt, "Good science creates two challenging puzzles for each puzzle it resolves." I propose that we expand that formula to make it apply to life in general: good decision-making about anything at all creates two challenging puzzles for each puzzle it resolves. That should be your guiding meditation, Cancerian. You are currently at the height of your ability to wrestle long-standing dilemmas into more satisfying configurations. I expect that whenever you capitalize on this potential, you will conjure up fresh riddles that will energize you for weeks.

LEO (JUL 23 - AUG 22)

Are you fully prepared for your showdown with the Machine? Are you as confident as you need to be in order to fight for the rights of soulful beauty? Of course not. None of us are ever perfectly prepared as we go up against the big lies of the mechanical thinkers. But I do have great faith in your ability to prevail—especially if you strengthen yourself with this medita-

tion from the book *Less Than One*, by Joseph Brodsky: "The surest defense against evil is extreme individualism, originality of thinking, whimsicality—even if you will, eccentricity ... Evil is a sucker for solidarity. It always goes for big numbers, for confident granite, for ideological purity, for drilled armies and balance sheets."

VIRGO (AUG 23 - SEP 22)

My songwriter friend Darius has created some fine music, but he periodically goes through phases when everything he produces sounds contrived. The problem is that he gets caught up in a vortex of too much thinking. He can't stop his mind from tinkering endlessly with every raw impulse that wells up. Recently he joined the Immersion Composition Society, an organization that helps "talented basket cases" and "tortured geniuses" cut through their tendency to over-analyze and thereby reconnect to their pure inspiration. One technique: musicians agree to take on firm deadlines that compel them to create songs wicked fast. I hope you find the equivalent assistance for your own field of expression, Virgo. The time is ripe for you to dissect less and build more.

LIBRA (SEP 23 - OCT 22)

"What makes a river so restful to people is that it doesn't have any doubt," wrote columnist Hal Boyle. "It is sure to get where it is going, and it doesn't want to go anywhere else." Your assignment for the rest of 2008, Libra, is to do whatever's necessary to make yourself fit this description. The next eight months will provide unprecedented opportunities to turn yourself into a river flowing toward your destiny with surprisingly sublime freedom.

SCORPIO (OCT 23 - NOV 21)

You're not any more narcissistic and egotistical than the rest of us, but this week happens to be your special time to make amends for being that way. Therefore, I recommend that you try the following corrective measures: 1) Every day, do three things motivated by compassion that are helpful to people you know. 2) For a few minutes each day, use your imagination to get inside the mind of someone you care about and see the world through his or her eyes. 3) Every day, take at least one action that will in some way beautify your environment, contribute to the well-being of strangers or help save the world.

SAGITTARIUS (NOV 22 - DEC 21)

Traditional astrologers say that Sagittarians are the master travellers of the zodiac; no other sign roams as far and as wide as yours. But if that's true, how do you explain William Blake and Emily Dickinson, two of history's greatest Sagittarian poets? They barely left their neighbourhoods, content to explore a narrow sampling of the planet's wonders. The answer is that they covered vast distances in the inner realms, seeking out adventures in exotic territories of the imagination. I'm thinking their approach would work really well for you in the coming weeks.

CAPRICORN (DEC 22 - JAN 19)

It's an excellent time to make yourself more magnetic to blessings. You might want to experiment, therefore, with good luck charms or magic invocations—anything that you imagine might attract benevolence into your life. How about the potion that is popular in South Africa right now? It's a concoction cooked up from ground-up vulture bones. Or maybe the kind of mystic jewelry I

saw advertised in one of the tabloids, a necklace made of meteorite chunks? Both of those would pale in comparison, however, to the thing I consider the very best attractor of blessings. It's the sacred metaphorical talisman that Tom Waits recommends in his song "Get Behind the Mule": always keep a diamond in your mind.

AQUARIUS (JAN 20 - FEB 18)

When the spell is broken, Aquarius will be able to tap into resources you've been cut off from. When the spell is broken, you will finally notice three big beautiful secrets that have been staring you in the face. When the spell is broken you will slip down off a clean, lofty perch where it has been hard to relax and arrive at a low, funky spot where you'll be free to feel things you haven't felt in a long time. When the spell is broken, it will be because you have decided to break it.

PISCES (FEB 19 - MAR 20)

"Don't eat any food that's incapable of rotting," says Michael Pollan in his book *Defense of Food: An Eater's Manifesto*. In other words, highly processed foods with long shelf life don't contribute to your optimum vitality. I'd like to expand this rule to make it an all-purpose guideline for life. Try out this hypothesis: if you're involved with any person or situation that never decays, or if there is some part of you that never decays, that's highly suspicious and may be a problem. Like growth, rot is a natural phenomenon. Indeed, every achievement requires or brings the disintegration of whatever it replaces. You can't grow if you don't rot! The "perfection" of stasis can be hazardous to your health. So let me ask you, Pisces: what's due to rot in your world? **v**

FAX YOUR FREE LISTINGS TO 426.2883
 OR E-MAIL CLIENTS AT
 LISTINGS@VUEWEEKLY.COM
 DEADLINE IS FRIDAY AT 3 PM

CLUBS/LECTURES

THE ART OF LIVING Artery, 9535 Jasper Ave (780-758-9556) • A Plan for Securing the Future of Arts and Heritage in the city of Edmonton—information session and community celebration presented by the Edmonton Arts Council • Mon, May 12 (7pm)

AMTS OUTREACH BIG BANDS MacEwan's Centre for the Arts (487-4903) • For musicians of all levels to play a variety of music • Tue or Wed (7:30-9:30pm)

AVENUE IN BLOOM Alberta Community League, 210-118 Ave • Garden show and art sale • Sat, May 6 (10am-4pm)

AWA 12-STEP SUPPORT GROUP Braeside Presbyterian Church basement, N. door, 6 Bernard Dr, Bishop St, Sir Winston Churchill Ave, St. Albert • For adult children of alcoholic and dysfunctional families • Meet every Mon including holidays (7:30pm)

CANADIAN NATIVE FRIENDSHIP CENTRE 11205-101 St (479-1999) • Basketball, Mon (5-7pm) • Healing Circle, Mon (6-8pm) • Boxing, Mon/Thu (7-9pm), Tue (5-7pm) • Volleyball, Tue (6-8pm) • Sewing Circle, Tue (6-8pm) • Beadwork Class, Wed (6-8pm) • C.N.F.C. Pow-wow, Wed (6-9pm) • Hip-Hop Class, every Thu (5-7pm) • Glee Class, Thu (6-8pm) • Elders and Residency, Fri (all day) • Safe Using and Harm Reduction, last Fri every month (11am-12pm) • Tobacco Reduction, every Fri (1-2pm) • Drop-in Night, Fri (6-8pm)

COMMUNITY ACTION DASHI Giovanni Caboto Park, www.a4he.ca • Action for Healthy Communities 10km run/5km Walk starting at Giovanni Caboto Park • Sun, May 25 (9am-noon) • \$15/free (child 12 and under)

FAIR TRADE FAIR AND FILM FESTIVAL Strathcona Baptist Church Gymnasium, 8318-104 St (780-434-9236) • Featuring 3 films, *Banana Split* (1pm), *China Blue* (2:30pm) *Global Banquet: The Politics of Food* (4:30pm) and short music videos by Oxfam, Danielle Harvey, Animation by Ed Stephenson • Sat, May 17 (12-6pm) • \$5

FREE YOGA 11000th Avenue Kingsway security entrance 2 (471-1200) • All levels welcome, new styles each week, mats provided • Every Sun (6-7pm)

GOOD MEDICINE FILM SERIES Stanley A. Milner Library Theatre (498-7031) • Featuring Jean-François Pouliot's film, *Seducing Dr Lewis* • Sat, May 10 (2pm) • Free

GREAT EXPEDITIONS HOSTEL TRAVEL SLIDE SCHEDULE Hostelling International, 10647-81 Ave (454-6216/455-6741) • Malaysia-12007 presentation by Danyl Richel • May 12 • free

INTERNATIONAL DAY OF HOMOPHOBIA Pride Centre, 9540-111 Ave, www.pridecentreofedmonton.org • Pride Centre open house for the International Day Against Homophobia. Performance by the Pride Centre's Youth Theatre Project, and a youth photo project • Sat, May 17 (2-5pm) • Free

IMAGES ALBERTA CAMERA CLUB Pleasantview Community Hall, 10860-57 Ave (469-9776/452-6224/962-6561) • Informative, entertaining presentations, speakers, workshops, outings • 2nd and 4th Thu each month (8pm), Sept-May

KENYA RUN FOR WATER Foote Field (690-7884) • A 5K Run/2.5K Walk, and a silent auction • Register at www.runningroom.com • Sun, May 11 (9am)

MACHOS: JOURNEYS OF SELF-DISCOVERY WITH IMMIGRANT MEN Stanley Milner Library Theatre (780-995-6519) • Documentary by director Shabnam Sukhdev • May 17 (1pm) • Free

MEDITATION • Gaden Samten Ling Tibetan Buddhist Meditation Society, 11403-101 St, www.gadensantenling.org (479-0014) by Kushok Lobzang Dhachhoe; beginner Tue (7pm); intermediate Wed (7pm), advanced Sun (11am-1pm) • **Brahma Kumaris World Spiritual Organization**, 208, 10132-105 St (425-1050) www.bkwa.org; Raja Yoga Meditation • **Meditation and Buddhist practices** 10502-70 Ave, www.karmatashiling.ca (633-6157) with Tibetan tradition Lama Ani Kunsang. Beginners welcome, instruction available; free; Wed (7pm)

NAKED AMBITION: AN R RATED LOOK AT AN X RATED INDUSTRY Robbins Theatre, 3rd Fl, Robbins Health Learning Centre, MacEwan College, 10910-104 Ave • Lecture on porn culture by Ughtrein and Michael Grecco • Thu, May 8 (7pm); meet and greet (9-10pm) • \$40 (adult/senior)/\$25 (student) at TIX on the Square

OIL AND COMMUNITY PUBLIC SPEAKER SERIES ETLIC 1-017, Maier Learning Centre, U of A, www.ualberta.ca/parkland • Oil and Community, Struggles Over Labour and Learning, every Thu, May 8-June 5 (7-8:30pm) • **Social Partnerships and Organized Labour** with Tom Fuller, and Donna Coombs-Montrose; May 8 (7-8:30pm) • **Migrant Labour** with Yessy Byl, Zdravka Brnada; May 15 (7-8:30pm)

PLANET ORGANIC MARKET (780-433-6807) • De-alcoholized wine and cheese tasting with Don Marshall; Fri, May 8 (3:30-7:30pm) • Foods that Fight Cancer Part 4, with Connie Dekramer and Dr. Sveta Silverman; Wed, May 14 (6:30-8pm) • \$10 pre-register (\$10 coupon returned)

PLANET ORGANIC MARKET (780-433-6807) • Grains with Frieda Maaskant; Wed, May 21 (6:30-8pm); \$10 pre-register (\$10 coupon returned) • Store tour: Ideas for Cooking Gluten-free with Linda Arnold; Thu, May 22 (6:30-8pm)

REEL WASTE: FILMS ON GARBAGE Zeidler Hall, Citadel, 9928-101A Ave • Film festival presented by Edmonton Waste Management Centre of Excellence • May 11-14 (Mon-Wed: 7pm and 9pm; Sun: 8pm) • \$25 (adult pass)/\$15 (student/senior pass) at TIX on the Square, door

SECURITY AND IDENTITY—THE PRACTICAL SPIRITUAL CONNECTION Stanley A. Milner Library, Edmonton Room, Churchill Sq (780-422-4754) • Free public lecture presented by David Stevens • Mon, May

12 (7:30pm)

SOUL MASTERS MOVIE PREMIERE Unity Church of Edmonton, 13210-106 Ave (913-5466) www.unityofedmonton.ca • Sun, May 18 (1pm), Fri, May 23 (7pm)

THOUGHTFUL TUESDAY Steeps Tea Lounge, 11116-82 Ave (988-8105) • Documentary *Black Gold* • Tue, May 13 (7pm) • Free

TOASTMASTERS CLUBS • Chamber Toastmasters Club: Chamber of Commerce, 600, 9990 Jasper Ave (453-5206), Thu (6pm) • **MacEwan:** Grant MacEwan College, Rm 5-238, 10700-104 Ave (633-3921), Fri (noon-1pm) • **N'Orators Toastmasters Club:** Londonderry Public Library www.norators.com; Wed (7-8:45pm) • **Power Speakers:** Grant MacEwan Centre for the Arts, Rm 437, 10045-156 St (459-0642); Wed (7-9pm) • **Pursuers:** Best Western Cedar Park Inn, 5116 Gateway Boulevard (457-0808); Wed (7-9pm) • **Chanticleer:** Kingsway Rm, Millard Health Building, 131 Airport Rd (498-4608/474-1138) Thu (7-8:30am) • **Upward Bound:** Norquest College, Rm 601, 10215-108 St (454-3720/488-4098); every Wed (7-8:45pm)

TOURETTE SYNDROME Academy of King Edward, 8525-101 St, North door (1-866-624-9764) • Support meetings for TS adults and parents of TS kids • 1st Wed every month until June (7pm)

WALKING WITH GRIEF FOR PARENTS Woodcroft Public Library, 13420-114 Ave (454-1231, 224) • Seven-week support group • Every Thu, May 8-June 26 (6:30-8:30pm) • Pre-register

WASTE: THE SOCIAL CONTEXT '08 Shaw Conference Centre (498-7316) • Information conference, presented by the Edmonton Waste Management Centre of Excellence, on the social, environmental and economic aspects of waste management. The theme is urban issues and solutions • May 11-15 • \$500/\$100 (full time student); e-mail: ewmce@edmonton.ca

WOMEN IN BLACK In front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat (10-11am) every month, stand in silence for a world without violence

QUEER LISTINGS

AFFIRM SUNNYBROOK-RED DEER Sunnybrook United Church, Red Deer (403-347-6073) • Affirm welcome LGBTQ people and their friends, family, and allies meet the 2nd Tue (7pm) every month

BUDDYS NITE CLUB 11725B Jasper Ave (488-7736) • Open nightly 9pm-3am, Fri 8pm-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDivva and Donnatella NE1 in The GoDonna Show, DJ WestCoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and tourney, DJ Arrowchaser • Wed: Hump day with DJ Sexy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and tourney, DJ Arrowchaser

EDMONTON PRIME TIMERS (EPT) Unitarian Church of Edmonton, 10804-119 Street • A group of older gay men and their admirers who have common social interests meet the 2nd Sun (2:30pm) of most months for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month, email edmontontp@yahoo.ca, www.primetimer-sww.org/edmonton

GLBT SPORTS AND RECREATION www.teamedmonton.ca • Women's Drop-in Recreational Badminton; Oliver School Gym, 10227-118 St (465-3620); Wed (6-7:30pm) • Bootcamp; St. Alphonsus, 11624-81 St Mon (7-8pm), bootcamp@teamedmonton.ca • Bowling; Gateway Lanes, 100 3414 Gateway Blvd; Sat (5-7pm); bowling@teamedmonton.ca • Running; Sun, Tue, Thu; running@teamedmonton.ca • Swimming; NAIT pool, 11762-108 St; Tue (8-9pm), Thu (7:30-8:30pm); swimming@teamedmonton.ca • Volleyball; 101 Amiskwacy Academy, Municipal Airport Terminal just off Kingsway; Wed recreational (8-10pm); revovolleyball@teamedmonton.ca; Thu Intermediate; volleyball@teamedmonton.ca • YOGA (Hatha); Free Lion's Breath Yoga; every Sun (2-3:30pm); yoga@teamedmonton.ca

ILLUSIONS SOCIAL CLUB Boots, 10242-106 St (387-3343) • Crossdressers, transsexuals, friends and supporters meet 2nd Thu each month http://groups.yahoo.com/group/edmonton_illusions/

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • 3rd Thu every month (fall/winter terms): Speakers Series. Contact Kris (kvvells@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmliving-positive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Tue (7-9pm): Support group • Daily drop-in, peer counselling

MADELEINE SANAM FOUNDATION Faculté St. Jean, Rm 3-18 (490-7332) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • 3rd and 4th Sat (9am-5pm) every month • Free (member/\$10 (member-ship) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue, Thu

PFLAG Pride Centre, 9540-111 Ave • Support meeting for parents, families and friends of lesbian, gay, bisexual and transgendered people • 1st Tue (7pm) every month • Information phone Ruby at 436-1998 after 6pm, or edmontonab@pflagcanada.ca

PRIDE CENTRE OF EDMONTON 9540-111 Ave, www.pridecentreofedmonton.org (488-3234) • Open Tue-Fri 1pm-10pm, Sat 12-6:30pm • **LGBT Seniors** Drop-in: Social time for seniors of all genders to get together with tea and snacks; every Thu and Tue (1-4:30pm) • **CA:** Meet every Thu (7pm) • **Womonspace:** Board meeting 1st Sun every month (10:30am-12:30pm) • **Youth Movie Night:** Fri (6pm) • **Suit Up and Show Up:** AA big book study group; every Sat (12pm) • **Youth Understanding Youth:** Youth (up to 25 years) support and social group; every Sat (7-9pm) e-mail yuy@shaw.ca • **Trans Education/Support Group:** A place to come and be yourself. Support and education for Transsexual, Transgendered, Intersexed, Two-Spirited and questioning individuals at any point in transition; 1st and 3rd Sun every month (2-4pm); www.albertatrans.org • **Men Talking with Pride:** Men's social and discussion group facilitated by Rob Wells, robwells780@hotmail.com; every Sun (7pm) • **HIV Support Group:** 2nd Mon every month (7pm) • **TTIQ Alliance:** support meeting, Transgender, Transsexual, Intersex and Questioning. Education, Advocacy and

Support for Men, Women and Youth; 2nd Tue every month (7:30pm) • **PFLAG:** A support and resource group for parents and friends of LGBT individuals; 1st Tue every month (7pm) • **Youth Theatre Project:** Youth-led group addresses homophobia through theatre and a video project; every Wed (7pm), Email Emily@pridecentreofedmonton.org • **YouthSpace:** A safe and fun drop-in for LGBTQ youth (up to 25); Tue-Sat (3-7pm)

ROBERTSON-WESLEY UNITED CHURCH 10209-123 St (482-1587) www.rwuc.org • **Soul OUTing:** an LGBT-focused alternative worship • 3rd Sun every month (7pm); worship Sun (10:30am); people of all sexual orientations welcome. A LGBT monthly book club and a bi-monthly film night. Call for more info or email jraven-scroft@rwuc.org

ST. PAUL'S UNITED CHURCH 11526-76 Ave (436-1555) • People of all sexual orientations are welcome • Every Sun (10am worship)

WOODYS 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

EDMONTON AND DISTRICT HISTORIC SOCIETY Sir Wilfrid Laurier Park, 13221 Buena Vista Rd • Celebrating the 200 anniversary return voyage made by David Thompson featuring the Blackpowder Brigade, a fiddler and a Francophone children's choir. A local Aboriginal Elder will perform an honour song and bless the canoes for the voyageurs • Wed May 14 (9:45am)

HEART OF THE CITY Artery, 9535 Jasper Ave (780-758-9856) • Festival fundraiser, silent auction and music with Martin Kerr, The Revtones, and Pre/Post • Thu, May 15 (7-11pm) • \$15 (door)/\$12 (adv) at Blackbyrd, Earth's General Store

HOSANNA QUILTS Hosanna Lutheran Church, 9009-163 St • \$15 (adult/senior/teen); \$5 (child 8-12 yr)/free (child 7 and under)/\$45 (family) • Sat, May 17 (2-5pm)

FESTIVAL VOLUNTEER FAIR TransAlta Arts Barns, 10330-84 Ave, www.volunteeredmonton.com • A showcase of 15 festivals, highlighting the volunteer opportunities each festival have to offer • May 14 (3-7pm) • Call 211 for info

RISE AWARDS Citadel Theatre (420-1180) • A celebration of teh achievements of immigrants in Edmonton, featuring Latin music by Bombal and Ukrainian dance by Cheramosh • May 15 • \$20 at the Citadel box office

KARAOKE

CASTLEDOWN'S PUB 16753-100 St • Tue (9pm-1am); with Off-Key Entertainment

CHRISTOPHER'S PARTY PUB 37 Millbourne Rd • Tue (9pm) with Sonia/Prosound

COOK COUNTY 8010 Gateway Boulevard (780-432-2665) • CMT's Karaoke Star audition • Thu, May 8 (noon-4:30pm)

CROWN AND ANCHOR 15277 Castledowns Rd (472-7696) • Thu (10:30pm) • Wed: Name that Tune

ECCO PUB 9605-66 Ave • Sat (9pm-1am)

GAS PUMP 10166-114 St (488-4841) • Tue/Wed (9pm-1:30am): Gord's Best Live Singing Show

HAWKEYES TOU 10044-102 St (421-8898) • Fri, Sat (8pm-midnight): Hot Karaoke Productions

HOOLIGANZ PUB 10704-124 St (452-1168) • Fri: Karaoke with Krista, Liquid Entertainment

INGLEWOOD PUB 12402-118 Ave (451-1390) • Thu, hosted by Gordo; Fri/Sat: hosted by Jolly Greg Giant (9:30pm-2am)

JASPER PLACE HOTEL 15326 Stony Plain Rd (489-1906) • Mon (9pm-1am): Karaoke

KNIGHTS PUB SOUTH 19 Ave, 105 St (461-0587) • Fri/Sat (10pm-2am): Gord's Best Live Singing Show

LIONSHEAD PUB Coast Terrace Inn, 4440 Gateway Blvd (431-5815) • Sun (8pm): With Evolution Entertainment

MOJO'S Best Western Hotel, Fort Saskatchewan (998-7888) • Fri (9:30pm): with Sonia/Prosound Productions

MONA LISA'S PUB 9606-118 Ave (477-7752) • Thu, Fri, Sat: sound and songs with great hosts

NEWCASTLE PUB 6108-90 Ave (490-1999) • Thu

NEW WEST HOTEL 15025-111 Ave • Sun (3-7pm)

NIKITA'S 10162-100A St (414-0606) • Tue, Thu (7pm-12am); with Shelley

O'CONNOR'S IRISH PUB 9013-88 Ave (465-4834) • Thu (8pm): Terra with Mr. Entertainment

ON THE ROCKS 11740 Jasper Ave (482-4767) • Mon (9:30pm); with Wil Clark and Mr. Entertainment Wed (9:30pm) Name That Tune • Thu (9pm): Salsa Rocks with Cuban salsa DJ

ORLANDO'S 1 15163-121 St (457-1649) • Wed, Thu, Sun (9:30pm-2am); with TLC Entertainment

OVERDRIVE NEIGHBOURHOOD PUB 6401-104 St (988-5457) • Sat (9pm): hosted by Jenny Joy

ROCK PUB AND GRILL 570 St Albert Tr, St Albert (458-5571) • Karaoke Tue (9pm-1am); TLC Entertainment

ROSARIOS 11715-108 Ave (447-4727) • Longest running Karaoke bar; 7 days a week

ROSIE'S BAR AND GRILL • Downtown, 10804-101 St (423-3499) • Mon-Sat (9pm); Sun (7pm): with Ruth • **Hightstreet**, 10315-124 St (482-1600); daily (9:30pm) • **Old Strathcona**, 10475-80 Ave (439-7211); Thu-Sat (9:30pm-1:30am) • 99 St, 63 Ave; Thu-Sat (9pm-1am); with Off-Key Entertainment

ST. MICHAEL HOTEL • 1st Fri each month (9pm-1am); with ProSound Productions

SHERLOCK HOLMES 1650 WEM • Karaoke Industry Night Sundays: Terra with Mr. Entertainment; 9pm-2am • **Rock Band Mondays:** Terra with Mr. Entertainment, play for fun, all skill levels; 8pm start

SILVER MARTINI 10668-156 St • Every 2nd Sat (9pm-1am); with ProSound

THORSEY HOTEL • Sat (9:30pm-1:30am); with ProSound Productions

TRANSIT HOTEL 12720 Fort Rd • Thu (7:30-11:30pm); with ProSound Productions

WILLY'S PUB 990 Lakeland Village, Sherwood Pk • Every 2nd Sat (9:30pm-1:30am)

X-WRECKS LOUNGE 9303-50 St • Wed (7:30-11:30pm); with Sonia/Prosound

YESTERDAYS 112-205 Carnegie Dr, St. Albert (459-0295) • Thu (9:30pm-2am); with Off-Key Entertainment

The wacky world of homophobia

LGBT

QUEERMONTON

TAMARA GORZALKA
 tam@vuwweekly.com

As a principal, what should one do to promote tolerance in your school? The list is long, but two things I would really suggest not doing are posting a public list of gay kids in your charge and outing them to their families. Perhaps someone should have made these suggestions to Daphne Beasley, principal of Hollis F Price Middle College High School in Memphis. And no, I'm not really sure what a Middle College High School is, but it seems to be some sort of accelerated learning environment.

Apparently Hollis F Price administration were having what they considered a problem with too many public displays of affection between students. Principal Beasley chose an interesting way to attempt to deter this: she made a list of all the couples at the school and posted it in her office.

One couple was two boys, who say they were subjected to discrimination from classmates and teachers once the list got out. One of the boys, identified as Nicholas, was outed to his family when Beasley called his mother to inform her of the list. She also reportedly said that Nicholas would not be allowed on a field trip to New Orleans because he would embarrass the school by engaging in homosexual affection. No, not affection!

The Memphis City School Board is supporting Beasley, saying the list was a good idea and wasn't posted in a public place. The American Civil Liberties Union is threatening legal action unless the principal apologizes.

Competing for douchebag principal of the year title is Magola Franco Pérez, principal of Leonardo da Vinci High School in Colombia. She attempted to bar two students, 16- and 17-year-old girls in a same-sex relationship, from attending the school. The girls fought the expulsion and won a court order to return, but Franco Pérez wasn't ready to give up. When the girls arrived to register they were met with 700 students chanting, "We don't want you!" while holding angry banners.

Franco Pérez had threatened to resign if the two women were allowed to return but so far she hasn't. Instead, she's attempting legal proceedings, claiming the students filled out the wrong registration forms. Senator Armando Benedetti has submitted a complaint against the principal and the mayor who allowed the protests to happen. He is also asking for the dismissal of Franco Pérez.

One bright note in the story is the loving relationship the girls share and the support and acceptance of their parents. The two students feared more protests on their first day of school but the day went uneventfully and a dozen students welcomed them with embraces.

ABC'S OFTEN INTERESTING, always salacious *20/20* program staged a social experiment recently, sending two queer couples to show their affection publicly in Alabama and New Jersey to see if the responses differed. Reactions were mixed in both areas but were a little more aggressive in Birmingham. Local Spencer Phillips was happy to speak to

the cameras, calling the gay couple "sassy-fag men." An upset women in Alabama decided the PDA (limited to pecks and hand-holding) was grievous enough to call 911. The operator seemed a bit befuddled by the whole thing but police were dispatched anyway. The officer was agitated as he approached the couple but stopped when he got a call from his boss who had already agreed to allow the experiment.

In another weird story from Alabama, two girls were able to go to their prom together last weekend thanks to a last-minute court order. Chelsea Overstreet and Lauren Martin, students at Scottsboro High, had been planning to go to prom together for more than a year. Two weeks before the big day a teacher told Martin that she could only go the dance with a boy. The Scottsboro City Board of Education did everything they could to prevent the girls from attending as a couple, but Judge John Graham prohibited the school board from banning the pair at the last minute, 10 am the morning of the dance.

One thousand international delegates met for a 10-day conference in Texas to vote on issues affecting the 11-million-member United Methodist Church, many of which centred around what to do about gay and trans parishioners. Current Methodist ideology states that homosexual acts are "incompatible with Christian teaching," same-sex unions are banned, gay clergy members are forbidden and pastors can refuse church membership to anyone.

A proposition that would have changed the church's definition of marriage to include same-sex unions was rejected with a 66 per cent majority, meaning a third of the delegates supported the resolution. The church did pass a measure opposing homophobia and heterosexism. During a special recess 300 gay and lesbian protesters were allowed to take the floor and voice their disappointment over the changes that didn't make it through. Julie Bruno and Susan Laurie held a commitment ceremony near the Fort Worth conference to protest the rejection of the gay-positive resolutions, and it was attended by 200 supporters. Though over 30 ministers were in attendance, no clergy member presided over the ceremony for fear of violating church law.

How about some news that's too ridiculous to believe: the Greek Island of Lesbos wants to sue the whole world in an attempt to reclaim the word "lesbian." Seriously. If you don't know, lesbians are so named because girl-loving poetess Sappho lived on Lesbos about 2600 years ago, and the word "lesbian" has been around since about 1870. It's unclear why inhabitants of Lesbos are suddenly upset about it. To be fair, it's not actually the whole island, it's just three of its citizens. And they aren't targeting lesbians as a whole—yet. They've launched their case against the Greek Gay and Lesbian Union because it was the only registered Grecian organization with "lesbian" in their title. The claimants are arguing mental distress due to "psychological and moral rape" from the "seizure" of their island's name.

Whatever, Lesbians, it could be worse. At least you're not from Gaylordsville, Connecticut. ♡

A blast from the past to answer your aching questions about S&M

ADVICE

ALT.SEX.COLUMN

ANDREA NEMERSON
altsex@altsexcolumn.com

DEAR READERS:

I've had a seemingly endless stream of these beginner S/M questions lately so while I'm on a break I thought I'd run this one, which could conceivably have been written in answer to any number of them.

LOVE, ANDREA

DEAR ANDREA:

I just saw Secretary yesterday and then I read your column which mentions the same movie and similar sentiment. My situation is a bit different because I've known how I feel for a while, but never seen or experienced it. Also, I'm a stripper and rarely have sex, but am extremely sexual. I've got a serious lust affair with the eroscillator but think I've maybe given up

on a love that will be feminist but dominating and aggressive, too. In the movie, Maggie is looking through classifieds for a partner and that is way too dangerous for me. How to quiet the arguments between feminism and being truly submissive? And having to be seriously upfront about wanting some serious kink might kill the whole deal for me. Do these relationships actually happen in real life? How?

LOVE, SUB GRRRL

DEAR GRRRL:

Right. There was a moment where every other conversation, magazine article and academic conference was devoted to exploring the conflicts and connections between radical feminism and radical sexuality. It was called "the '80s." You probably missed it due to not being born yet, but that stuff is still in print and whatever isn't is gathering dust in the sort of used bookstores heavily populated by overweight cats. Most of the best known pro-kink feminists of the

time were very, very lesbian (see Gayle Rubin on the academic side and Pat (now Patrick) Califia for literotica) but that doesn't mean they didn't have anything to say to straight women. Obviously, of all the possible permutations, male dominant/female submissive is likely the most discomfiting to you but, happily, the flip side of the "this weird sex thing goes against every political, ethical or religious principle I consider right and true" coin is so often the Big Hot. Go to any upscale S&M party (yes, these really do exist) in San Francisco or Seattle and at least half the women crawling around their Master's boots begging to be punished 'cos they've been very bad are in real life junior partners at one-time all-male law firms or teach gender theory at small but prestigious liberal arts schools. In other words, they are quite fully "empowered," which doesn't keep them from voluntarily surrendering said power come Saturday night, and may in fact add to the appeal.

Um, yes. Where were we? I'm not sure

where you, who perform naked for sexually aroused strangers for a living, got the idea that playing the personals is particularly dangerous. Perhaps from the same episodes of *Law and Order* in which a few pieces of S/M gear stashed under a suspect's bed signal that a severed head in a shoe box cannot be far behind? I would never suggest that you meet someone for coffee and immediately go home with him to check out his cool dungeon, far from it, but the meeting for coffee part is perfectly safe. After that you proceed as normal, which includes sharing your interests and aspirations, which is the next place we're going to have some trouble, I see.

If being upfront about your weirditude is a potential deal-breaker for you, then I suspect you are a spontaneity freak. They are common but many or most can have the need to proceed by whim or fancy beaten out of them by a stern application of reality. Spontaneity is fun and sexy but it's also responsible for most of your unwanted pregnancies, a vast number of STD trans-

missions, and who-all knows what other havoc. It's also inconsistent with S/M at any level more technically advanced than (the admittedly often completely satisfactory) bend-over-and-spank variety. If you do go ahead with this, and you do find someone worthy of your submission, you are going to have to talk about it whether you want to or not. Not only is it unsafe to S/M with people you know nothing about it isn't even fun. What if you want to wear a neat little skirt and heels while bending prettily over nearby furniture, while he wants you to be a bad puppy and sleep in a kennel in the kitchen? Can you see how this could get ugly?

In romantic fantasy, the heroine meets the rough but passionate and shirtless master of the manor when she fetches up at his door as a penniless et cetera. In real life, I'm sorry to tell you, she meets him online or at an S/M "munch" or through kinky friends or at a party. And then they talk.

LOVE, ANDREA

ADS!

CLASSIFIEDS

VOLUNTEER

Do you know what a Volunteer Driver is? It's a community member who can spare 3-4 hours once a month to drive a senior. Call Bev 732-1221

Do you love art and people? Then the Nina Haggerty Centre for the Arts can use you! Come show off your talents. www.ninahaggertyart.ca; email: info@nina-haggertyart.ca or call 474-7611

CJSR NEWS: News is the telling of our community's stories. If you have stories that the world must hear, start volunteering with CJSR's news department. Gain experience in radio, contribute to a diverse community, and learn new skills. Email news@cjsr.com

Literacy reading tutors needed to assist adults with disabilities learn basic reading and writing skills. Tutor training, materials and support provided. flex. hrs. 1-2hrs/wk, various locations. Erin 432-1137, ext. 357

Seniors recreation activity aides needed to participate (with crafts, scrapbooking, bingo, baking, etc) with disabled female seniors in extended care NE Edmonton. On site support provided. Day/evening 2 hrs/wk. Ellen 432-1137, ext 362

CNIB is looking for volunteers with vision. adults (50+) to help seniors with vision loss. For more info call Catherine 453-8304

Become a friend to a new Canadian and share a life-changing experience. Contact Dulani at 474-8554

SERVICES

SACE—Public Education Program: Sexual Assault Centre of Edmonton (www.sace.ab.ca) provides crisis intervention, information, counseling, public education services. For a customized presentation T: 423-4102/F: 421-8734/E: info@sace.ab.ca; www.sace.ab.ca/24-Hour-Crisis-Line: 423-4121

Canadian Mental Health Association, www.cmha-edmonton.ab.ca Education Program is pleased to offer workshops to give you the skills to intervene with people who may be at risk for suicide. Follow the links to ASIST or call 414-6300

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Unless otherwise specified, the following will apply:

- the winner must be 18 or older.

- prize must be accepted as awarded.

- no one may enter any contest more than once.

- you may only win once every 60 days.

- Vue Weekly reserves the right to exclude anyone from our contests.

- no staff, sponsors or members of their immediate families may enter

- the personal information of those who enter will not be sold but may be provided to contest sponsors.

- the chances of winning depend on the number of entries received.

- by entering, entrants consent to the use of their names by Vue Weekly for publicity.

- Vue Weekly is not responsible for prizes unclaimed after 15 days.

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Eight Minute Date - Speed Dating for Singles: Wed
May 14 at The Gallery Bar Ages: 23-30, 31-42 & 43-
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Placement will depend upon available space

ARTIST TO ARTIST

Night 32 Productions, in association with the
Commercial Hotel, is in the early stages of developing
a television comedy series for national audience. The
series is titled "Dogs 'n' Snakes and Innocent Women."
The episodes are based on true life stories of the Blues
on Whyte regulars and their adventures, misadventures,
shenanigans and escapades in life and love.
We are looking for stories, creative team members,
actors and actresses, blues musicians and jammers.
Material can be dropped off at the front desk at the
Commercial Hotel or mailed to Night 32 Productions,
Box 342, 10654 Whyte Avenue, Edmonton, Alberta, T6E
2A7 or email to earthmm@telus.net

Photographer seeks interesting, strong, photogenic
faces. Sitter will be repaid with free photographs.
Gerry contact@gennyayum.com, www.gennyayum.com

Harcourt House Arts Centre: Call for Submissions for
Artist in Residence Program. Submission deadline:
May 31 Residency begins Nov. 1, 2008

The Alberta Society of Artists with the Edmonton
Public Library is presenting a free public lecture with
Eileen Raucher-Sutton on **Thu, May 23, 7pm** at the

Stanley A. Milner Theatre, 7 Sir Winston Churchill Sq

Call To Enter The Works Art & Design Festival 1st
Annual Chalk Art Contest. **June 20-23**, Sir Winston
Churchill Sq, reg forms at www.theworks.ab.ca. Mail
registration forms to: Suite 200, 10225-100 Ave
Edmonton, AB, T5J 0A1. **Deadline: May 15, 5pm**

Call To Enter: The Works Art & Design "Smaller Than a
Bread Box Exhibit" 3x3x6. All entries will be exhibited
during The Works Festival June 20-July 2. Applications
at www.theworks.ab.ca. **Deadline: May 15**

MUSICIANS

Looking for drummer for 3-piece indie rock project.
Must be open minded. Ph Chuck at 235-0822

Pro-level bass player wanted for original/covers rock
trio. Back-up vocals over 25 under 45. Please be seri-
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Buskers wanted Aug. 2 outdoor family event in Stony
Plain. Must register. spcountrymarket@hotmail.com
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Drummer wanted for
3-piece indie rock band
Call Jake 235-0821

Drummer/bass player wanted, infl: Black Label Society,
Overkill, Exodus, Anthrax, Suicidal Tendencies. Must
have wheels and no BSI Bleed Black Label Society, call
Crittter, 660-6923

VOLUNTEER

Plant a garden row for Meals on Wheels
Looking for help with fresh produce during the sum-
mer. Drop off produce 11111-103 Ave, 8am-3pm
weekdays; www.mealsonwheelsedmonton.org

The Works Art & Design Festival wants volunteers,
June 20-July 2. For info contact Volunteer
Coordinator Caitlynn Cummings at 780-426-2122 ext.
230 or volunteer2@theworks.ab.ca

Volunteers Needed to work with new immigrants in a
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Volunteers Needed! to assist new immigrants on first
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weekdays. Call Judy 424-3545, ext 249

Volunteers Needed! to help adult immigrants learn
English. Shifts day/ eve., days/wknds, 3-4hrs/wk. No
exp. req., various locations. Call Judy 424-3545, ext
249

Volunteers Needed! to help newcomer Somali chil-
dren with homework. 2 Eves/wk. Northside location.
Call Judy 424-3545, ext 249

Volunteers Needed to help new immigrants to Canada
learn about Canadian customs and culture. Tues and
Thurs June to August. Call Judy 424-3545, ext 249

Healthy volunteers required for research studies with
the Brain Neurobiology Research Program at UofA.
Call 407-3775 or 407-3221. Reimbursement will be
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The Brain Neurobiology Research Program at U of A is
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The Edmonton International Baseball Foundation is
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Volunteers are needed for a U of A research study on
the experiences of people who have been victimized
by identity theft (18+ yrs). Contact Dr. Jessica Van
Vliet at 780-492-5894, E: IDTheftStudy@ualberta.ca

ElderCare provides day programs for seniors.
Volunteers are needed to help with daily activities
such as crafts, card games and socializing. Please call
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Love Bingo? Volunteer for Elder Care. Bingo volun-
teers are needed to help raise funds for program
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Exposure: Edmonton's Queer Arts and Culture Festival
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Volunteer website for youth 14-24 years old.
www.youthvolunteer.ca

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Member, E: debhuber@shaw.ca / T: 637-6156

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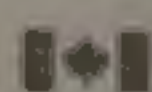
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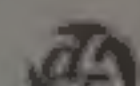
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